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THE
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4. THE VINTAGE IN THE SOUTH OF FRANCE. Engraved by J. OUTRIM and L. STOCKS, A.R.A., from the Picture by T. UWINS, R.A. in the Vernon Gallery.

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ILLUSTRATED CATALOGUE OF THE PARIS INDUSTRIAL EXHIBITION.—Part IV.

THE ART-INDUSTRY OF THE PARIS EXHIBITION.

It will be observed that the ILLUSTRATED REPORT OF THE EXHIBITION IN PARIS is separately paged, in order that it may be either detached and bound up as a distinct volume, or be made to form an ordinary part of the *Art-Journal*.

Our Subscribers will find, at the end of the present Number, the long-promised Plate after the Picture by T. UWINS, R.A., of

"THE VINTAGE IN THE SOUTH OF FRANCE,"

the last of the "Vernon Gallery" Series. The Print may easily be detached from the Part, and inserted in its proper place, opposite page 356, in the volume for 1854.

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THE ART-JOURNAL.



LONDON, SEPTEMBER 1, 1855.

THE
SCULPTURE AT THE BEAUX ARTS.

Nor the least interesting feature in the display of modern Art in the Beaux Arts building in Paris is the fraternity there existing of sculpture and painting. The statues, arranged as many of them are, at architectural points throughout the interior, add a steadfastness and solidity to the character of the exhibition, and present a happy variety to the long rows of vigorous, glittering, and delicate pictures. The former Art gains in purity by the contrast with the gorgeous and varied hues of the latter, which, in turn, is enhanced in richness by the

other's monochrome unity. That this is the most advantageous mode of arranging sculpture, *per se*, we do not hold; but—short of a thoroughly studied arrangement of works of this Art, with every advantage of means, as regards ample space and precise adaptation of light and surrounding colour (of which we know not a perfect instance *anywhere*)—this intermingling of the two Arts is one of the best principles that can be acted on, and it would be well if our Royal Academy would turn its attention towards placing some of the lighter works of marble, in their annual exhibition, in the centre of the larger of their painting apartments, instead of dooming, year after year, in spite of out-door remonstrances and in-door convictions, the noble and enduring Art of sculpture to a dungeon which is a disgrace to the institution!

Much may be suggested to the lover of the decorative effects of sculpture by attention to its present display in the Beaux Arts, some beneficial results of which, we hope, may be brought to bear in this country. There is not much to be actually copied in regard to arrangement in the Beaux Arts, but there are the germs of much improvement. Perfection is not to be expected in a building improvised with almost the rapidity of a tent. The Fine Arts are little more than bivouacking at present in the Allée Montaigne.

A prominent feature of the present noble international Exhibition of Fine Arts in Paris, is the opportunity it affords to view, within short compass, the artistic merits of all countries; and this applies to sculpture, nearly as much as to the sister Art. As in special national exhibitions we are inclined to contrast the efforts of individual artists, the display of modern sculpture in the Beaux Arts is on so large a scale that comparison naturally takes a wider range, and regards the various national and other styles rather

than the separate works of individuals. This view presents itself to every observer as he roams in succession through the several apartments dedicated to French, Roman, Milanese, Prussian, German, Belgian, and British Art. The short space we have at present will naturally confine the brief observations we offer within these bounds, and will supersede allusion to individual artists, except in as far as they characterise a style or a nation. We would here remark that styles, though frequently national, and so to be characterised as the "Greek school," the "Roman school," are by no means thus perfectly expressed; that there are many exceptions, especially in modern times, in which every day increases the amount of intercourse and interchange of mind, feeling, and knowledge. Thus, in many cases, you may find the influence of an individual genius, or of a school, wandering far beyond its own country, and shooting up offsets as novelties in other spots where its novelty is only that of place, and not of fact, while in other cases national bias seems to have bent to her will a power of Art not originally of the phase it presents. All new lights as regards styles of Art are to be hailed as adding more to the common stock of reflected rays, for all are good that spring direct from Nature, which produce beauty, and do not abuse their powers by making "the worse appear the better part."

Something of the thought expressed by these last words cannot but arise when we contemplate many of modern French works of sculpture, more particularly of what may be called the school of Pradier. This remarkable artist has been removed by death since the Exhibition of 1851, in which he was but very inadequately represented by the works of his it contained. Being however considered the greatest of their sculptors, he on that account received one of the scantily-given Council Medals for sculpture at that time, instead of the author of the "Premier Berceau," or the group of "Eve and her Children," which has now deservedly achieved an European reputation, and was superior to any of the works of Pradier shown on that occasion.

Neither of the two great exhibitions, viz., that of 1851, or the present one in Paris, have thus adequately illustrated the genius of this artist, for the regulation that the works of *living* artists alone should be admissible into the present one in Paris, has debarred the lover of sculpture from the sight on this second occasion of a suitable collection of his statues. This is the more to be regretted as there appears to be no place in Paris where a full collection of his larger works is to be seen, although the shops of decorative formative Art team with his statuettes. (We are here glad to be able to point to an individual Art-fact in our own country to set against the many in which we are at disadvantage in comparison with the French, in that better fortune has occurred to works of our revered Flaxman, which have found a home at the University of London.) As regards the larger works of Pradier, with the exception of two or three life-sized statues in the Louvre, a few in other collections, and several public statues, one would have to traverse the cities and public places throughout France to gain a suitable conception of the works of this most prolific artist, who appears to have had a facility with his modelling-tool and chisel equal to Rubens with his brush.

Perhaps there may be other points in which he resembled the great Peter Paul, for his imagination wandered more freely in the isles of Circe and Calypso than in purer regions; yet not the less (but, truth

to say, the more for this) were his works appreciated in gay France. A new statuette by Pradier was an attraction to crowds of the fashionable, and the fair Parisian dames would hang enraptured over a new Bacchante wreathing her lithe form under the united influence of coquetry and wine, with a delight that would hardly be expressed here, except for a new invention in the toilette! Pradier was the modern Anacreon, or Ovid, of sculpture, and, as respects originality, has greater claims, in the lighter moods of the Art, than Canova himself, who in some respects, especially of execution, was a kindred spirit. But Canova's Art, great as his powers were, was in some degree a weaker, more decorated, and somewhat affected version of a Greek original—a sort of Pope's Homer—while Pradier's works were more solely concocted between French nature and himself.

In French Sculpture (much as from time to time it has modified its character and changed its mode of execution) there has always been present an ornamental character, a looking at the human form in a decorative point of view, and this has ever been kept alive by the large public use made in Paris of statues and groups for this purpose. Contour of line is one of the first essentials for decorative works, and the various styles of architecture that have prevailed in Paris, having chiefly been of the florid kind, a similar character has been much impressed on the national sculpture, which has thus been turned towards many subjects that we deem (in our purism, mayhap) not suitably admissible in Art, as it cannot but be allowed that such yield with the most facility the more exquisite combinations of contours and lines. Etty's subjects were dictated by his love of colour. Pradier's, maybe, greatly by his love for beautiful and varied lines, and graceful convolutions.

But although the actual work of this sculptor's hands finds no place in the present exhibition, the stamp of his art is visible throughout a large portion of the French works there displayed; and it may be noticed, as usual in such cases, that, in studying and refashioning the elements of his type and idol, the neophyte has not unfrequently retained the coarser grains, while the finer have slipped through and escaped. Thus it cannot be gainsaid that a large portion of the works of modern French sculpture is not addressed to the higher emotions. As "strong expression" is said to be made by "strong impression" so you cannot help recognising what was the tone of the artist's thoughts when he was producing his work. Sculpture should never raise a blush,—and nothing is purer than a nude marble female statue if purely thought, but there are not a few of the modern French works of sculpture in the Beaux Arts to which you would more than hesitate to introduce a pure English girl. And this does much mischief to Art in our eyes, for inasmuch as such unattired statues (objectionable as regards feeling) exist—the really pure ones become undeservedly mixed up in the same category, merely because they are nude, although in truth as far removed, in essence, as light from darkness. Thus by far the most exquisite, and purest—we hold, *when purely treated*,—subject in Art, viz., the nude female figure, becomes, in some sort, to be tabooed, and sculpture is banished from her most refined region of executive excellence.

It has been said that "nothing is wrong in Paris but what is ungraceful," and on this saying, whether true or false, a large portion of the works of the school of Pradier are a commentary. The shops of *objets d'art*, in the Palais Royale, the passages,



and the Boulevards, swarm with little coquettish elves in bronze, porcelain, and plaster, that are anything but pure in sentiment, though it is impossible not to recognise their extreme beauty as works of imaginative grace, and executive skill. It is from this class of sculpture presenting itself at every turning in Paris that it thus unavoidably attracts observation as a national feature, and by no means from its being the only kind of sculpture in which our French friends excel. There exists in the present exhibition ample proof, among the beautiful and varied works contributed by French sculptors, that the purest taste can be wrought out by their minds and hands, and we could specify several works which cannot be exceeded for natural modesty and simple unaffected grace.

There is another class of Art yet in which the French modellers are very proficient, to which the name of "bravura" is well applied, which are chiefly martial and picturesque, and are associated with horses, dogs, &c., and make their appearance chiefly in bronze, either as small works for the decoration of apartments, or on a colossal scale, in the open air, for public places. Of the latter class we had several examples, chiefly of equestrian groups, in the Exhibition of 1851, from foreign artists, where, though they were good of their kind, they received far more estimation from the novelty of their scale and treatment than they were artistically entitled to, or than they obtain in Paris, where this class justly receives but its appropriate secondary place in public regard.

In regarding in contrast the several schools, there are no two that yield perhaps wider differences than the modern French and Roman schools: the former taking flight in every direction in the search of new, and startling effects, and the latter chiefly resting its faith and hopes on the solid rock of ancient Art. Thus does the school of Rome assert its usual classicality in the Exhibition, and, with few exceptions, the works it contributes bear the stamp of having been created not far from the Vatican, of whatever nation may have been the adolescent or mature hand that has produced them; indeed, there is a power about ancient sculpture that seems to bend to its habit of thought any genius, however originally strong, that long resides amid its triumphs. We hardly know whether this be a subject for gratulation or the contrary. In some cases an original strong current of genius, powerful enough to work a new channel for itself through the Tempean vale of Poetry and Art, has been absorbed into an ancient bed, and failed to work out its peculiar mission: while in others, where no original genius of high order may have existed, by assiduous study in Rome and constant familiarity with the best ancient examples, the student has at last succeeded in producing works—somewhat partaking, it may be of the character of "rifacimenti," but still beautiful—which he might not have effected under other conditions.

But Rome is a storehouse of beauty and excellence in Art, and the great Thorwaldson, whom the Germans claim as their own, as being of the Teutonic race (a Dane), was of her school, in as far as there receiving his education and perfecting his style. His best works are, however, of his own stamp. They are classic, almost Greek in their simplicity, but they have superadded ever somewhat of his own northern freshness. He was, as it were, a vigorous Teutonic graft on a Greek tree. His "Saviour and Apostles," his "Night and Morning," and his "Venus with the Apple," are, though

expressed by classic means, yet his own in spirit. He did not join in the thought expressed by Canova, "that he wished in his works to restore the gods to their pedestals!" Still he steered close by classic rules in forging his own ideas. The modification of this school on the antique, is perceptible in various of the contributions from Rome. No nobler model can be followed by the student of pure classic simple Christian Art. He is the Overbeck, Schnorr, and Cornelius of modern classic sculpture all in one.

From these we turn to the lighter works of the Milanese school, which are characterised by graceful fancifulness of thought, a Bernini-like ingenuity of treatment, and great craftiness of execution. Classic repose is rarely sought, and nature is followed more in her gayer and somewhat frivolous moods than in those which may be thought more adapted to the enduring character of the art. Still, however, the artists of this school keep close to nature, and in their execution go beyond almost all other works in the minuteness of their details. Their attention appears, however, to be more directed to create wonder and surprise, by new effects and attempts, than to abide by simplicity. Of this class of effects were the "veiled figures" which attracted so much attention in the Exhibition of 1851, and which were revivals of an old fanciful idea—of which two or three remarkable ancient examples exist at Naples. Such take their rank, in matured judgments, more with fanciful and pleasing ingenuities than among fine works of Art. The works contributed by this school are, however, some of them, much higher than to be thus characterised. Most, indeed, partake of qualities that are nearer akin to fanciful conceit than, perhaps, the productions of any other school. There is, however, much done and much promised in them.

The schools of Prussia and the various German states have much in common, and deserve a mention so extended that anything like justice is hopeless within so short a space as can be afforded here. We have, however, frequently from time to time done our best in this Journal to illustrate by engraving and letter-press the progress and triumphs of these schools, for which all lovers of pure Christian Art, dignified and simple, vigorous and self-sustained, delicate and full of feeling, must have especial regard. Without losing sight of Classic Art, they yet roam into the most remote and fairy-like regions of cloud-land and spiritual fancy, and anon they descend, and illustrate with the most exquisite simplicity, the humble charms of inner domestic and peasant life. Nothing is too large, too wide, too liberal, or too expanded for the German Art-soul; nothing too small for its microscopic attention. Of all the present schools of Art, as far as the varied fields of imagination are concerned, they take the widest range. There is much in their character most apt for English appreciation, by which our own bark of Art may be steered without greatly altering the helm.

In our hasty glance we next turn to Belgian Art, and find many merits both of conception and completion to admire. Its historic statues claim especially admiration, and more than one comes up to the *beau idéal* of this class of Art. The poetic examples of this school fall little behind the heroic in excellence, and in the execution of the graces of children they are especially happy.

In remarking thus on the works of the various schools, we feel the cursory notice our space will afford at present to be wholly inadequate to the subject; perhaps, however, after the distribution of the medals,

which we trust will illustrate truthfully the best points throughout the exhibition, we may recur again to the works of sculpture in the Beaux Arts more individually. We take, however, this opportunity of adding our adhesion to a general English feeling, that the distribution of medals internationally is a matter in itself almost impossible to carry out satisfactorily. In all cases such awards are embarrassing, even under the most simple circumstances, but where great diversity, as regards the national appreciation of such distinction exists, the subject is surrounded with increased difficulties. As regards our own national character, it is averse to decorations. Employment, and present and future appreciation, are what spur our artists. In scarcely any case are those decorations much appreciated which are so welcome on the continent, and we believe this feeling is increasing with us.

We next allude to our own works of sculpture, and we trust we shall be excused for utilising some of our remaining space, in drawing the attention of our readers to the very different state under which sculpture has its being, abroad and here.

The British school of sculpture has no reason to regret its forming part of the display in the Beaux Arts. It was necessarily small, as the sending of busts was not pressed, and the encouragement for the more poetic branches of this Art in England is lamentably limited. The works are also somewhat crowded. The French authorities having been little acquainted with what had been done in this country in the Art, but little space was expected by them to have been demanded for this purpose. Notwithstanding these disadvantages, our small collection for its extent, fully holds its ground with that of other nations. We were well aware of the good position which the United Kingdom held in this respect, long before the exhibition was contemplated. One of our grounds of satisfaction in the scheme was, that it would afford an improved field for comparison, and we are not disappointed. It is true the critical lover of Art and concentration might wish a third of even our small collection away (this however, applies equally, to the larger collections of other nations); but as regards the rest of our works, they will bear comparison, without disadvantage, with the best analogous works of other nations. In originality of conception, in mind, in choice of subject, and in intellectual beauty, the works of the United Kingdom are fully on a par with those with which they will be most readily compared—those of France. In general refinement of sentiment they are their superiors, and it is in decorative qualities and execution alone, and in numbers, in which our works are surpassed by our near neighbours. The French have themselves been heard to express, in reference to our female statues, "We model the bodies better than you, but we yield in the faces"—*mais les Anglaises, comme elles sont belles!*—gracefully qualifying their admission by flinging a chaplet at the feet of English beauty.

The French, as a school, appear to rely, in male works, most on martial and vigorous display of muscle and attitude, and in their female works on corporeal beauty of limb; while simple, powerful repose is more the character of English male statues, and delicacy and purity of sentiment of the English female ones. It was a saying of Chantrey, that "the English did not comprehend well corporeal beauty, but that it was through the *affections* that the public were to be reached;" and as regards the latter observation, no change can be desired.

The English works are in great degree responsive to this observation, and there are few of the English female statues that do not appear representations of beings good, and amiable, and virtuous, as well as beautiful. There is much, however, to be learned in the Beaux Arts by the English student of sculpture, especially perhaps from the French, German, and Belgian works, because he has had less opportunities of consulting these than the antique, or those works that bear especially the antique stamp, and we would especially remark this as regards drapery.

Doubtless nothing in Art is so high or so important as the human expression and form; all other matters of detail are but accessories, and the higher in character a work of Art is, the more all these are kept so. Yet as man was born to be a clothed animal, drapery of a simple character may in some sort be said to be his natural plumage. Statues exist, even with much drapery, in which the eye does not seem to lose any of the form it covers; and well-informed folds may even enhance and illustrate the action it is combined with. One quality it possesses may even stretch beyond that of the nude form itself, inasmuch as it informs the eye of the antecedent position of the figure or limbs, the change from which to the one portrayed has been the author of the precise folds and arrangement fixed in the marble. It thus makes a note of the immediate past, and may fancifully be said to answer one of the dilemmas of the ancient sophists,—that “there could be no such thing as motion, for a thing must be either where it is, or where it is not!” The ancients evidently had a great consideration for drapery, and the finest examples remaining demonstrate their extreme felicity in making its folds and light and shadow illustrative as well as secondary. When Praxiteles made two statues of Venus, one nude and the other draped, those to whom he gave the first choice selected the draped one, which we cannot suppose would have been the case had it not retained the most perfect appearance of vitality beneath its vestment.

That drapery is an arduous study is illustrated by the observation of one of the Carracci, that “the human figure could be learned by rule, for its elements were definite, but that drapery could never be wholly comprehended in study, as it was infinitely various.” Thus, there has ever been great variety in draperies. Even among the Greek works, we could point to several different styles; and in our own country what works of execution in Art can evince greater diversity than the draperies of Roubilliac and of Chantrey? The drapery of Roubilliac has, with beautiful execution, all the flutter of the Bernini school, and even Bacon in some degree followed in the same track. Chantrey took a wholly opposite course, and has the merit of having thought on this point wholly for himself, and this is no little praise of success. For busts, probably his drapery was the best that has ever been associated with such works; simple, natural,—giving a hint of the costume of the individual, and illustrating the turn of the head on the shoulders with just sufficient detail to be perfectly satisfactory without attracting attention from the features. Thus far was his drapery admirable, but his style lacked dignity and vigour when applied to statues. It was not conceived in a manner sufficiently masculine and comprehensive for this purpose, and we believe that his style in this respect has done harm to the English school, for his success caused him to be much imitated.

His was a drapery of masses, with little artful catches and touches introduced, and not a drapery of lines and contours. He was a keen student of nature in his especial walk, and of these little artful natural breaks and details he had a great store and variety, and the ease with which, with these, he could break up and enhance great masses, in themselves intrinsically awkward and ill-designed, induced him to leave his larger forms often incomplete and inartistic. The consequence is that in his bronze works, where the lesser touches and artifices are lost, and the grand contours alone are presented to the eye against the sky, as in the Pitt in Hanover Square, and the George IV. in front of the National Gallery, the effect is not satisfactory.

The truer style of drapery, and that now gradually and chiefly followed by the best artists abroad, but not widely enough, as yet perhaps, regarded in England, is that of Raphael and Thorwaldsen, these two great men resembling each other in this respect as far as their different Arts allow. The latter is the greatest modern master of sculptural drapery. His folds depend on no little artifices and touches for their perfection, and his science of arrangement is equally effective at a distance, as close in one material as in another; and it will be observed that his is a drapery essentially of lines and contours, of simplicity not of artifice, of knowledge and not of wavering, of boldness and not of timidity. The German and Belgian schools also afford some excellent examples of their acquaintance with the true science of fine draperies, and of their capability to work them out. In historic figures they do not hesitate to present honestly and boldly the long pipe-like folds from shoulder to heel, line after line, which our artists are too inclined to break up artificially, and they appear to pay more attention to the gracefulness of the transverse section of their folds, without which drapery can never be thoroughly good; that is, supposing a draped figure were cut across in any part, its outside edge should present graceful and precise lines.

As a school, the German and Belgian draperies of a full and large character have the pre-eminence among the northern schools, while in their lighter ones the French are at least their equals. We are certainly deficient in these respects, and especially in the smaller detailed draperies used in ancient times, as well as now, to contrast with the smooth surface of the naked form; we lack much of the lightness, variety, and detail of the school of France.

We have laid so much stress on this branch of Art—drapery—because it will occur, on a sufficient intimacy with the national schools exemplified in the Beaux Arts, that it is the sole point on which short-coming to any extent is evidenced on our part. Indeed, taking the various schools in their totalities, we deem it perfectly marvellous that the British works of epic and imaginative character stand their ground so honourably as they do, considering the vast comparative disadvantages under which the followers of the higher branches of sculpture labour in this country.

A few sentences will be sufficient to illustrate this, as regards the constitution of encouragement of this Art in France, to which we will in preference allude, inasmuch as those who visit Paris on the occasion of this exposition, and take interest in this subject (to which effect we have seen a suggestion from the highest quarter to the Society of Arts) will have full opportunities of verifying our words on this grave question, and we trust of urging the result to a practical effect.

Without adverting to the advantages for general high Art-study in Paris, or the additional means which the government affords for prosecuting such in Rome, we would confine ourselves to the superior advantages held out to the artist who has prosecuted his studies so far (the artist never ceases to study) as to produce a fine work in plaster. Such, if really remarkable, is sure of being ordered by government, or the artist has, not tardily, other sculptural work, wanted at the time, given him to execute. In the case of the figure itself being commissioned, which is most probable and usual, government supplies the artist at once with marble and an atelier to work it in, relieving him not only from the risk of the block, which is no trifling affair, but also giving him such an apartment, with fitting rooms and appliances, as could not be obtained here for 50*l.* or 60*l.* a-year. What would not some of our young sculptors of genius give for such a chance?

The British public knows little of the difficulties which the aspiring sculptor has to contend with here. His position in this Art is far different from that of the neophyte in the sister Art of painting, who, with his canvas and colours, can set to work at once in his art of production: but every operation of the sculptor is attended with considerable expense. The difficulty of obtaining a ground floor, requisite on account of the weight of his materials, with a proper light, a suitable wide access for his marble, for unfortunately a plaster statue, however good, attracts little attention here; the expense of his marble, which for a seven-foot figure costs but little short of 200*l.*, and more, perhaps, if the risk of its turning out badly, and to be rejected, be taken into account; the cost of scale-stones, and instruments for pointing, even if he carves it all himself; and even short of this, the mere turnabout pedestal for modelling his figure on in the first place, and other appliances, such as its necessary supports, and the casting it in plaster before it be referred to marble, are no trifling items of expenditure. Then, whenever he has to move his marble, in which he has to deal with tons of weight even in a life-sized statue, and for which he must have assistance and lifting machines, expense is entailed on him at every move. These are trifling matters to a large builder, but to the commencing sculptor they present difficulties which, in many cases, are insurmountable, and stay on the threshold of their entrance into the temple of fame perhaps not a few “mute inglorious” Flaxmans. If the sculptor has no patron, and we cannot bring to our recollection one at the present time for sculpture who is at all analogous to the late Lord Egremont, he subsides probably after a few struggles into a lower branch of Art, or feels it his duty to quit it altogether.

A fortunate and prompt chance, or funds of his own, which are rarely at the disposal of the young sculptor, to enable to wait the result of continued and repeated efforts, by which at last he may force himself on a tardily responsive public, are thus more the elements of success in this Art in England than mere genius. Government does nothing for him; it employs no one who has not forced himself into a position; it makes no opportunities; and we regret deeply to have to say, that when these do occur, which they do rarely in the course of events, it does not always make a righteous use of them. Nevertheless, we hold it to be not only its duty to make use of such occasions when they occur, so as best to foster native talent, but to search out new means of doing so; to discover the deserving

in their seclusion; and to cherish the bud of genius, not waiting till it be in full bloom before it bestows its favouring dew.

Now, how is it in Paris? We repeat, that when the artist produces a remarkable work, that government does not consider such a manifestation beneath their notice, and that a commission promptly follows, with marble for his chisel, and an atelier free of expense for his accommodation, and a good sum in addition for his work. Thus, differently is the aspirant in sculpture treated in a city we can now reach from London in twelve hours!

We agree that the current cry now cannot be too much repeated, "Go to Paris to benefit in Art." We repeat the cry,—but to whom would we address it? To the artist? No. For it is not he who stands most in need of such enlightenment. It is, firstly, to the public we would address the words; it is, secondly, to those men who have in their resources power to do in the way of encouragement what the government is not sufficiently considerate to do; and thirdly, and by far the most strongly, to the members of government, who have the power to supply and dispense commissions in proper places, but who are not awake to their duty.—We would address these words also to the members of the press generally, who might, more than they do, give a helping hand to an Art sister to that of literature. We entreat our readers then, who have power and influence, of whatever nature, in such matters, and who visit Paris on this or any early occasion, to give a little attention to the comparative facilities afforded in that city, to the encouragement and furtherance of the Art of sculpture. Let them with this acquirement return to the Beaux Arts Exhibition, and regard attentively the works of the contrasted schools, and we are much mistaken if their impression will not be the same as our own, viz., marvel—that with all the vast difference in public support and encouragement, ours should stand its ground so well.

We subjoin a few particulars which bear directly on this subject. Firstly, as regards advanced study. The French government sends out every year a sculptor to Rome, where he is lodged and boarded for five years of study free of expense. The mode of selection is thus conducted. Each year it is open to all students of the "Ecole des Beaux Arts" who wish to compete, to do so with models from the life. Sixteen are first chosen, who have again to enter into a competition among themselves, with the sketch of a given subject. Eight are selected from these, who have again to compete for the final choice. They have eight ateliers devoted to them individually, into which no person is admitted, save their models, for this their final competition of original compositions; the selected one of which, after public exhibition, gives its author the advantages of five years in Rome, with every assistance for that period. This is done every year; and thus there are always five young sculptors studying in Rome, their expenses wholly defrayed by government. Here government does nothing of the sort; and the only thing analogous that takes place here, is one that is an honour to the Royal Academy, inasmuch as this body out of its private funds, sends a sculptor to Rome for study every nine years, but this for a period only of three years.

So much for the bud, now for the blossom! What awaits the French sculptor on his return from such study in Rome, or equally any one of his companions who may not have been so fortunate, as to gain such advantages for study, if either manifest,

by a fine figure in plaster, power in his Art? In London we know pretty well what would be the fate of his first good work. After having been we will not say "exhibited," in the most miserable of public rooms for this purpose in Europe (in the Royal Academy), on its escape thence to the author's little cramped apartment, which has probably been its birthplace, it is either broken up from want of space, or the bloom being off it, the author perhaps deems its want of public regard the proof of its want of merit, and it never sees the light again! "Look on this picture and on that."

In a city not so large, not so rich by far, and not three hundred miles away, how different, we repeat, is the fate awaiting the artist and his work? In Paris the result of the same effort would be the having at once all facilities given him for rendering it an enduring work in the poetic material in which the triumphs of ancient Greece were stamped, and if the marble is only equal to the plaster model (and we know the material enables the artist always to make it much superior), the work is purchased at a remunerative price by government—it is placed in some public situation for the world to see—and the artist has his place in the history of Art; and his work is there, in public, to suggest and justify future employment.

That this is no individual case, a very little acquaintance with the conditions of Art in France illustrates. There are at present many excellent studios provided by the French government constantly occupied by government work: we have not one! These are never vacant, but consecutively in use for the production of sculptural works by various rising and matured artists, and this on a scale of which we have little idea in this country. That occupied at present by Klesinger for the production of equestrian works now in progress, is 90 feet square by 60 feet high, with windows all round the top, any portion of which may be shut out, so as to enable the artist to have any direction of light on his work without turning it. It has capabilities for taking the sides down so as to see the work at any distance as in the open air, and it has two stables for horses to serve as models to the artist. It was in this studio that the very spirited Bravura Equestrian statue of François I. was modelled by this artist, a cast of which is among the latest additions to the Crystal Palace collection. This studio is situated Rue de l'Université, No. 182; where also there are eleven other ateliers all occupied on the same terms by sculptors, i.e., free of expense. These are, with one exception, each from 30 to 40 feet square and from 15 to 20 high.

Besides these there are other ateliers provided at the Institute of France, where alone there are ten for sculptors, also always in use, and living apartments in addition, for those occupants who are members of the establishment. These form by no means the whole of the ateliers offering similar advantages to sculpture. Others in addition exist elsewhere in Paris, besides those which are erected temporarily for the decoration of architectural works in progress, which are usually built close to the works themselves.

These particulars, which speak for themselves, and are but a portion of the facts that illustrate this question, may be verified by inquiries at the Institut de France, opposite the Pont des Beaux Arts, on the Saint Germain side of the Seine, or of M. de Nieuwerkerke, at the Musée du Louvre, or of M. de Mercier, who has the direction of the Beaux Arts.

THE ROYAL PICTURES.

THE DOGANA: VENICE.

A. Canaletti, Painter. J. B. Allen, Engraver.
Size of the Picture, 5 ft. 8½ in. by 1 ft. 8½ in.

It has been remarked by some writer on the picture galleries of England, that there is no collection in the country—good, bad, or indifferent—that aspires to the rank of a collection, which has not its "pair of Canaletti." We may go even further than this, and observe, that there is scarcely a house occupied by one of the middle classes, whose tenant hangs up a few "furniture pictures," as they are called, on the walls of his dining-room, as something more to look at than the paintwork or pattern-paper, which does not boast of its *pseudo* Canaletti. In fact, the works of no foreign painter are so well known here as those of this truthful delineator of Venetian scenery, who, had he lived a second time his threescore years and ten, could scarcely have produced all the pictures which, in England alone, pass under his name. But the truth is, the popularity of this artist has created a demand for his productions which the importations from Italy could very inadequately supply; it was necessary, however, that the dealers in works of the old painters should respond to the call of their patrons; and this was done by creating a multiplicity of copies, so that in due time the wants of all were satisfied, and the country was overrun with imitations and facsimiles. There is a house still standing at Richmond, which, scarcely twenty years ago, was known to us and to many more as the "Canaletti Manufactory;" scores, we may almost say hundreds, of copies were circulated from its workshops; some of which re-appear even now in the auction-rooms of the metropolis and of the provinces, where counterfeits are as "valued" as genuine pictures.

Antonio Canal, usually called Canaletti, or Canaletto, was born at Venice in 1697: he was the son of a scene-painter, descended, it is said, from one of the noble families of his native city: for some time he followed the profession of his father, to which circumstance, perhaps, may be attributed the boldness and vigour of his oil easel pictures, and the reality of his effects. In support of such an assertion, we have heard more than one distinguished landscape painter of our own time acknowledge that they owe much of any excellence they may have reached, to their early practice in scene-painting. About the year 1719, Antonio, disgusted, it is said, with the frivolities and petty annoyances of the theatre, quitted it and Venice together, and departed for Rome, where he resided some time, employing himself in studying the noble architectural ruins there, and in the neighbourhood. On his return to Venice he applied himself assiduously to painting views of this "city of palaces." In the latter part of his life he came to England; Walpole remarks, "By persuasion of his countryman Amiconi, and encouraged by the multitude of pictures he had sold, or sent over to, the English. He was then in good circumstances, and, it was said, came to invest his money in our stocks. I think he did not stay here above two years. I have a perspective by him of the inside of King's College Chapel." We do not believe Canaletti painted much during his residence in England: at any rate, his pictures of English subjects are extremely rare. His finest English picture is the "Gateway at Whitehall, with the Horse Guards, &c.," belonging to the Duke of Buccleuch. He died in 1768.

His picture of that portion of the Grand Canal of Venice in which the *Dogana di Mare*, the ancient custom house, forms a principal feature, is one of several in the Royal Collection at Windsor, which are among the best examples of the master's pencil. It is rather cold in colour, but bright and truthful, we may almost say, as a painted daguerreotype. The handling is bold, yet delicate, and the figures are well disposed. Behind the semi-rustic edifice of the *Dogana* are seen the noble cupolas of the churches *Il Reten-tore* and *San Giorgio Maggiore*, erected by Palladio, the former about 1576, and the latter between 1556 and 1579: the canal of the *Giudecca* runs on this side of the block of buildings, the Grand Canal on the other.



THE DOGANA, VENICE.
FROM THE PICTURE IN THE ROYAL COLLECTION.

LONDON: PUBLISHED FOR THE PROPRIETORS.



IRON REMOVABLE STUDIOS
FOR ARTISTS.

It may be remembered that one of our late numbers contained a letter from a correspondent relative to the feasibility of iron removable buildings for artists' studios. In consequence of the insertion of this letter, we received various applications and inquiries on the subject, and we are now enabled, through the kindness of Messrs. Bellhouse & Co., of the Eagle Foundry, Manchester, to place before our readers three plans and elevations of such structures, together with estimates for their construction and completion. These designs are, however, presented more as specimens of what can be done in this way, and as suggestions, than as studied plans, affording every requirement that the artist may desire: for it would be probable that each artist requiring to build would have his own ideas as to the scale and details of what he wished to erect, and his own views would be modified by the aspect, situation, and nature of the space destined for his study. In the most favourable

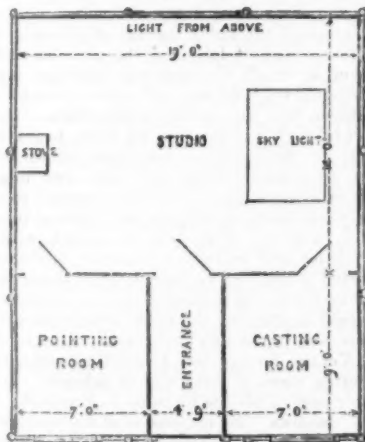
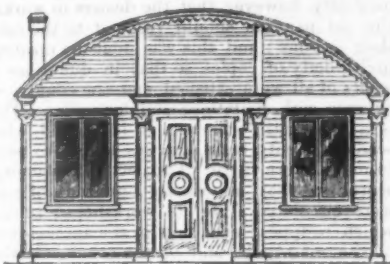
circumstances, some time would elapse before the "beau idéal" of a studio might be effected, such as most artists would be enabled to adopt.

Were there, indeed, constant government encouragement in this country, as in France, for large works of Art, and did our government in consequence accommodate the artists employed with ample ateliers for the purpose of executing such works as are done there, we might hope to see a set of studios of perfect and similar plan arise in iron, in which case, from their similarity, they might probably be produced at a cheaper rate than where the plans are individual and various. But as things are at present, each artist probably builds a different studio, and unless there were an association of artists for the purpose of obtaining rooms of public and private study collectively, which idea, indeed, offers great advantages on some points, and is a plan more than once nearly realised in England, it may not be probable that any special model studio would be generally adopted, although we must ourselves confess that we see no reason why such a notion may not eventually be realised. Had it occurred to

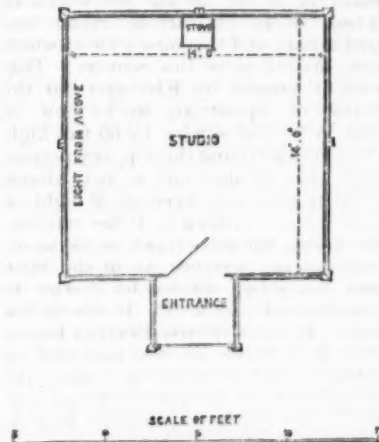
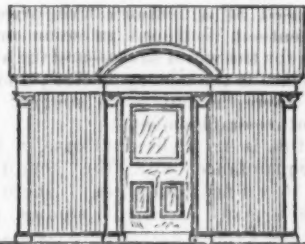
the firm that have supplied us with the above drawings to exhibit in the present Paris Exhibition a completed artist's studio in iron, with all the principal conveniences that are required for that purpose, it would have doubtless attracted special attention, even amid that extensive display.

The use of iron building arose from its utility, and its ready applicability to its purpose is one of the many new things that railroads have widely demonstrated to us; but it does not follow that because it is directly useful that it should not also be ornamental. Some of the structures erected by Messrs. Bellhouse possess both these qualities, and a large custom-house, manufactured by them at Manchester, and now erected in South America, of which we have seen an engraving, is a good example of the pleasing effect to be obtained, even on a large scale, by the structural use of corrugated iron.

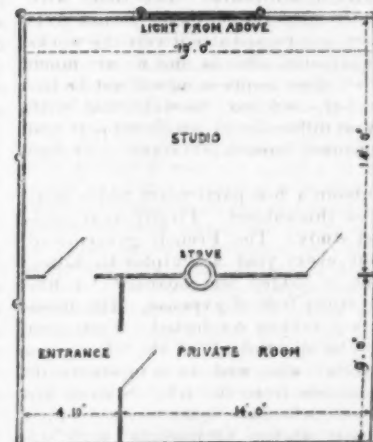
In the last May number of the *Art-Journal*, our correspondent supplies many suggestions as to the convenience and applicability of iron buildings for studios, which our readers will excuse us if we save our space by referring to



SCULPTOR'S STUDIO.



PAINTER'S STUDIO, No. 1.



PAINTER'S STUDIO, No. 2.

rather than repenting. He there lays especial stress upon the facility of removing these buildings, and on their not being fixtures, as is the case with "bricks and mortar." This is, doubtless, a point of much importance, and the greater facilities that can be given in this respect in the manufacture and fitting and fixing of the several parts of such structures, the more a most advantageous quality in them will be enhanced. With these few remarks we place before our readers the three plans and elevations which we have received for artists' studios, with the estimates of Messrs. Bellhouse for constructing them.

The following applies equally to all descriptions of these buildings, varying somewhat according to size and situation.

The frame is composed of cast-iron uprights, bolted to a strong wooden base plate, the gutter answering also as a tie to these uprights; the roof is supported by light wrought-iron principals, the whole covered with corrugated iron sheets; the floor rests on sleeper-joists, and the walls and ceilings are lined with wood, leaving a space of about two inches between the linings and the corrugated sheets, which air-chamber

tends considerably to the warmth of the building. The prices also include stove, papering, painting, &c.:-

Sculptor's Studio, erected in Manchester	£130 0 0
Do. do. erected in London	145 0 0
Artist's Studio, with porch (No. 1), erected in Manchester	55 0 0
Do. do. erected in London	60 10 0
Artist's Studio (No. 2), erected in Manchester	125 10 0
Do. do. erected in London	150 0 0

Every facility that our pages can afford are due to the furtherance of Art, and it is feeling this that we (not specially architectural) have given space to the presentation of iron studios to our readers. That the idea will work itself out, we doubt not, and we shall be very happy at any time to be the medium of suggestion on this subject of iron structures, in immediate connection with any facilities it may give to Art.

We say any facilities advisedly, for we think that the lightness, cheapness, freedom of danger from fire, and, moreover, the removability of iron structures, especially adapts itself not only to the studios of artists, but to private show-rooms, and public exhibition-rooms of objects

of Art generally. One of the requisites for an exhibition-room for works of Art is that it should be in a prominent central place in a town, especially in a large town; and this fact is one that militates directly against the erection of anything permanent in such situations for this purpose. The more a town expands, the more naturally are the authorities desirous of reserving, in central situations, ample breathing-holes and lungs for the increasing population. They are naturally and properly averse to blocking up such spaces, so requisite to the health of the community, with permanent buildings, even for the instructive and ennobling purposes of Art. But in many cases the same reasons would not militate against the temporary erection of a building for Art-exhibition purposes, which, after its two or three months of special use, might be packed up and removed to some other spot with almost equal facility with a tent or booth. We know more than one great town in which such a use of an ample iron removable structure would be at once subservient to the public desire in the fitting and convenient temporary housing and exhibition of works of Art. We need not dilate on the convenience of the

kind of building proposed for the obtaining of requisite special light, for there are evidently no architectural precedents in iron structures, such as in structures of more weight and pretension so frequently and *fatally* interfere with the proper lighting and exhibition of works of Art: we could give several lamentable modern instances of this. A building of iron for a temporary exhibition room would be an exhibition room and nothing else; its express purpose would not be sacrificed to any foregone rules arising from other requisitions, and none the less for this might it be beautiful, while the pictures especially might be always as well lighted as they were in the Dublin Crystal Palace, which gave especial satisfaction in this particular. Further, we are quite, also, of the opinion that this idea is a practical one in a remunerative sense, either by individual enterprise, or by means of shares.

Such a building would also be applicable to the exhibition in the provinces of the travelling collection of examples of decorative Art from Marlborough House.

With respect to the show-rooms of manufacturers, it has also the advantage that such a building might be erected where only a short lease is obtainable, and where the manufacturer would be averse naturally to go to the expense of a substantial building, which after a short term of years he could not remove, and would cease to be his own.

To the use of iron removable buildings for the purpose of provincial and other exhibition saloons for Art, we shall have again to refer; in the mean time our pages are open to any communication or suggestion as regards places of study for Art.

FRENCH CRITICISM ON BRITISH ART.

In our last number, we presented our readers and artistic friends with some rather piquant samples of the criticism with which the British contributors to the *Palais des Beaux Arts* were cheered by the Parisian periodicals. We shall now sum up a fitting sequence in some of their detailed notices of individual artists, in which, while a similar ungenial element will be found to exist, it will be very considerably neutralised by its obvious inconsistency,—the willing to wound and the erring flight of the barbed weapon being equally apparent.

In one point, all the French critics have concurred, and that is the singular and wonderful originality of the English school, which came upon them like some new comet in the western hemisphere, ominous with an abnormal number of tails. They reassure themselves, however, by their impression, that the thing was, at once, as ludicrous and imbecile as a dragon amongst the phantasms of a Chinese lantern. The *Union* was the most uncompromising in its indulgence in this vein. Amongst many other similar facetiae it gave vent, as our readers may recollect, to the following. "England is eminently national, and she is *too proud to imitate others*; make her the subject of stricture, or of praise—but, of this be assured, that, if you find her ugly, her ugliness is all her own." Having seen a little further and thought a little more, a change came over our friend's mood in some degree, of which the following affords amusing evidence. In a "feuilleton" of June 6th he thus writes:—

"Now that the general characteristic features of the Universal Exhibition have been ascertained, we can turn to a detailed examination of individual works. I will commence with England. What most interests one in the foreign schools is, not so much their approach to, as their repulsion from our own methods—and, in this point of view, the English school is rich without a rival. At the same time, I am not unconscious of the existence in its works of many canvases sagely composed and skilfully realised. Such are the 'Svegliarina' and 'François Carrara' of Mr. Eastlake—the 'Morning and Evening of a Summer's Day,' by Mr. Chalon—the

battles of Stanfield, &c. &c. But Mr. Eastlake recalls too much in his colour M. Eugene Delacroix (?); Mr. Chalon, Isabey, in the grouping of his figures; Mr. Stanfield, Bellangé, in the disposition and tone of his military groups. Even the 'Battle of Meeanee,' although but representing an English theme, is treated after models of French priority. It is easy to perceive that Mr. Armitage has been a pupil of M. Paul Delaroche, and that it is but recently he has quitted the atelier of his master. These are educated artists—they know what they are about—but they have not escaped a French influence. In a word, they are imitators, they are not wholly English."

Thus then, after all England is not "*too proud to imitate others*" she has cast an eye upon one great model school—it is that of France—she has, therefore, something in her reasonable and redeeming. Delaroche has inoculated her with the historic; Stanfield has learned to do the warlike (and St. Luke can bear witness, that it is the dullest lesson to which his original vigour has ever condescended) from Monsieur Bellangé; while, forsooth, the refined, the scrupulously finished pencil of Sir C. Eastlake is to be caught from the matchlessly daring, ambitious hand of which it might well be said, that, it "grasped the lightning's pinion." Each of these "gentlemen of England" will surely have reason to rejoice, that a scintilla of immortality has fallen on him from the great French "heaven of invention," and that he may confidently exclaim

"Non omnis moriar!"

With regard to the President of the Royal Academy, it will, however, be seen, that the *Patrie* does not quite agree with *L'Union*—but assigns to him an older and much gentler inspiration. The *Patrie*, it will be recollected, was not more moderate than any of its brethren in its ejaculations at the general monstrosity of the newly discovered British school—"men whose hands do grow beneath their shoulders." We concluded our last with a lively passage from it to that purport, which it is well worth repeating in the original—"L'etrangé de l'Ecole Anglaise, son originalité piquante l'ont déjà rendu la favorite du public." How quickly it had occasion to change its opinions in this matter—at least partially—will be seen in the following notice of Sir Charles Eastlake, with which it opens its notice of individual British Artists.

"Sir Charles Eastlake is an Englishman by birth—a Venetian by artistic education. He has acquired the grace, the poetic feeling, the vigorous tone of colour, and the transparent demerits of the illustrious island-city's old masters. It is, above all, to the imitation of Giorgione, that he appears to owe the high place which he now holds in his profession. Nevertheless the largest of the pictures exhibited by him, on this occasion, proves that the President of the Royal Academy has made two different experiments in his studies—that he has had two epochs in his career—two, as they are called, manners in his style. Spartan 'Isidas' repelling the Thebans' brings us into the *penetralia* of the school of David. The hero naked—unarmed except with the sword in his hand,—who rushes upon the Thebans and is about to strike a prostrate foe, seems to us to be almost a repetition of Romulus in the 'Rape of the Sabines.' And here we must compliment a characteristic, which we frequently look for in vain in the English painters—unity of action. It is the want of this essential quality which condemns the mass of English artists to an inevitable inferiority, whenever they attempt the high historic range.

"But we have hastened to the notice of the smaller pictures of the President of the Royal Academy, which bear witness to his patient study of Venetian colouring. They are three in number, and each deserves to be noticed, inasmuch as singly and separately they might well be made the medium of a salutary lesson to the majority of English painters.

"The 'Escape of Francesco di Ferrara &c.' is unquestionably one of the most remarkable pictures in the gallery devoted to the works of our neighbours. We find in it a warmth and

body of colour—tones vivid and discreetly selected—all so happily harmonised as to prove that many of the English artists, could they but make up their minds to study foreign masters, would produce things very different from glaring extravagancies.

"'Pilgrims arriving in sight of Rome' is not inferior in attractions. This charming composition has also a harmony and variety of bright tints, which invite the eye to dwell upon it and retain it under delicious impressions."

Having minutely described the action of the scene depicted, the critic continues. "On this canvas, bathed, as it were, in light softly subdued by vapour, the distinct and contrasted costumes separate distinctly and yet mingle harmoniously—the attitudes are, for the most part, natural—there is movement, fervour, and enthusiasm in all the dramatic persons—in a word, we have here such a troop of pilgrims, as a simple faith led, in the olden times, to the tomb of St. Peter."

"We shall be content with one stricture on this most agreeable picture. It seems to us that it would have gained in unity of impression and in depth, if the artist, instead of ranging all his pilgrims in the foreground, up to the very corner of the canvas, had grouped them apart and in progressive distance from each other. Then, instead of being a processional line they would have been massed perspectively, and one would not be compelled to look along from left to right in order to dwell upon the significance of each figure."

The critic finally throws the wreath of all his approval upon Sir Charles Eastlake's "Svegliarina," and closes with the following remarks half savage, half soft. "We will meet other English painters, they are rarely gifted with the same qualities as the President of the Royal Academy—we shall, however, encounter a much greater number characterised by contrasted defects; but if we must refuse to the latter a just and harmonious palette, in revenge they can claim a distinctive merit, in which Sir Charles may not participate—the merit of a defined originality: they are English, he, by force of imitation, Venetian."

We shall take an opportunity to show how absurdly inconsistent the *Patrie* has been in its general reflections upon the British school: for the present, we shall be content with giving two extracts from subsequent critiques from the same pen, to show that Sir C. Eastlake was not isolated in his study of and resemblance to the old masters.

In its next succeeding notice of the British exhibition, the *Patrie* thus speaks of Mr. Dyce:—

"Mr. Dyce is exclusively biblical and religious in the three pictures which he has sent to the Exhibition. 'The Virgin and Infant Jesus' is a very remarkable work, inasmuch as it presents to us an artist in a protestant country (peradventure he is a catholic) trying to make all his own the manner of fervidly religious catholic painters who had lived before the Renaissance. His Virgin recalls Perugino and that pious *Fra Angelico di Fiesole*, who never painted, except on his knees and with his cheeks bathed in tears, the mother of the Saviour. A severe purity of linear composition, an appropriate solid tint of colour, and a profound feeling of piety, characterise Mr. Dyce's Virgin."

In another number when dealing with Mr. Mulready, the *Patrie*, in eulogising his picture of "The Wolf and the Lamb," says, "The colour of this *chef-d'œuvre* is excellent. Perhaps we might take exception to the middle distance, as being a little too dark, but, on the whole, we cannot too strongly urge upon English painters to imitate this substantial, vigorous and harmonious tone, which Mr. Mulready seems to have borrowed from the old Dutch masters."

Strange as it may seem, the *Moniteur*, while concurring in the general views of its compeers of the utter oddity of English Art, assists *L'Union* in directing the eye of the *Patrie* to still more of those singular exceptions to the rule, who after all, had drunk, and deeply, at these wells so undefiled, where true old Art is alone to be imbibed. Thus it speaks of more than one of the anomalous islanders—and first it confirms what has been said of Mr. Dyce.

"Mr. Dyce in his 'Virgin and Child' has emulated the style of the old Italian masters, such as John Bellini, Cima di Conegliano and Perugino—and, has filled up a contour of gothic sharpness with tints happily attenuated. This quaint *pasticcio* is skilfully enough made out. 'The Meeting of Jacob and Rachael' has not the biblical simplicity which the subject required, but the head of Rachael is not without its charm. We admire much less 'King Josiah Shooting the Arrow of Deliverance'—the melodramatic pose—the rigidity of contour and the metallic tone of colour in the Josiah are the reverse of agreeable. Still Mr. Dyce is entitled to praise, inasmuch as he has aimed at style, which is rare enough amongst British artists.

"Mr. Dobson's 'Tobias and the Angel,' and the 'Charity of Dorcas,' also display a laudable study of the severer qualities of Art, and for these alone deserve to be favourably mentioned.

"Mr. Brocky has treated the classic subject of 'Venus and Phœon,' which is well adapted for the canvas, with an obvious foregone allegiance to the blonde and rosy model of Rubens—whom we again recognise in the Psyche. Faithless to the delicate graces of England he has imitated the rich plumpness and *embonpoint* of the great Antwerp models."

"Mr. Pyne," he says, "makes us feel both the air and the liquid element in his 'Derwent Water'—a large lake in full sunshine doubling its banks in its clear mirror, without the contrast of strong foreground—without individual objects to enhance aerial effect—indeed is a ray from the sun of Claude Lorraine!"

Next comes Mr. Linnell. "Mr. Linnell," says the official journal, "sees nature through Hobbins and Ruysdael—and they are not bad glasses! 'The Forest Road,' 'The Timber Waggon,' 'The Barley Harvest' might appropriately take their place in a gallery of the old masters. They have upon them the true antique tint with a slight seeming of smoke."

Speaking of Mr. Roberts's "View on the Grand Canal of Venice," the *Moniteur* says—"How often has not this view been taken of Venice with its Zecca—its library of San Sovino, its two columns of African porphyry, its Ducal Palace, its Moorish trefoil—its Bridge of Sighs, its Slavonian Quay—and how often again will it not be taken? Mr. Roberts was well entitled to give it on his canvas even after Canaletto—after Joyant, after Wyld, after Ziam."

Without going further at present, we shall introduce one group more of singular exceptions to the British singularity, which had no exception. It is that of the pre-Raphaelite schismatics, touching whom the *Athenæum Français* holds forth.

"Could Reynolds and Hogarth, those fathers of the English school of painting, but thrust aside their tombstones, and come forth again to shed influence over Royal Academicians, they assuredly would visit with their strictures the style introduced by the leaders of a new school, whose works, bearing the name of Schaw (Shaw), Millais, and Hunt, are honoured by the attention of the crowd at the Palais de l'Exposition. Messrs. Schaw, Millais and Hunt represent the matter-of-fact school, such as it is understood to be by our allies beyond Boulogne; and as they are exceptions to the rule—singularities—amongst the British exhibitors, it seems to us that we should open our notice of the latter by an examination of them. They have, on other grounds, something of a right to this forecast, inasmuch as they have been to us, as it were, a revelation—they have assuredly excited our wonder, beguiled us into a scrutiny, and, to say the truth, after a pause of momentary disdain, led us away captive.

"Before the Palais des Beaux Arts was opened, we were perfectly ignorant of the existence of Messrs. Schaw, Millais and Hunt—the whole English school was to us bounded by the studios of Mulready and Landseer, two great minds familiarised to us by engravings.

"We owe then a reparation to these realists; we recognise in them an imaginative power which looks upon nature through no trivial lens,—which would not degrade into a vulgar simplicity the representation of heaven's handi-

work, while rescuing it from the wayward fancies of Art.

"Schaw, Millais and Hunt are not the representatives of British precursors. They are not the children of Reynolds nor of Hogarth; they have no kindred with Benjamin West; as little have they been disciples of Sir Thomas Lawrence. Wilkie has not been their model, nor have their dreams been bewildered by the pictorial nightmares of John Martin. Thus, in the British school, these three painters may be taken for three students of nature illumined, at a certain epoch of their existence, by a new aspect, under which she revealed herself, freeing them from the common and low precepts of the studio, as well as from those by which the artists of the United Kingdom have been bound in allegiance to Sir Joshua Reynolds, one of the greatest portrait-painters of modern times, as well as one of the most powerful of recognised colourists.

"But must we then look upon them as pure innovators, or trace them to some affiliation—discover a master, whom they have followed, even in England herself? This last surmise will, if we mistake not, lead us upon the truth, and we shall therefore take it up.

"There happens to be in London and in Trafalgar Square, a building of very indifferent architectural pretensions, which bears inscribed upon the lintel of its doorway the words, 'National Gallery.' We have visited this National Gallery, and amongst some few works which we admired in it, carried off more especially the remembrance of two. One of these was a noble portrait of a man—it had the name of Reynolds attached to it—we have no occasion at present to dwell upon it; the others, placed unfortunately under glass, and in a saloon but ill-lighted, has given birth to the English school of realists. This painting, justly attributed to Hubert Van Eyck, is like all the works of this Flemish master, of marvellous peculiarity. Greatness and simplicity are combined in his productions, with minuteness of adherence to nature. All the world know his two pictures in the square saloon of the Louvre, 'L'Agneau Mystique de Gand,' and 'La Vierge au Donateur,' which have been ever admired for their unaffected grace of expression, scrupulousness of manner, and prodigious pervading finish.

"Mr. Millais and Mr. Schaw spring straight from the great artist of the fifteenth century; Mr. Hunt may claim the same honour, but less directly. We shall, however, analyse the works of the three artists, and place them in their due rank as the ultimate pupils of Van Eyck, the fellow students of Pieter Christophsen, one of the first initiated into a style which was rather brought to perfection than invented by the painter of Bruges. Mr. Millais, the first of the three modern scholars of Van Eyck, is like the attendants of 'The Sleeping Beauty in the Wood,' who, awakening after an hundred years' sleep, found themselves living and moving with the language and ideas of the epoch when they had fallen asleep; certainly he must have been profoundly astonished on the day when he, who had sunk into slumber in the palace of Duc Philip le Bon, found himself a living man at South Cottage, Kingston-upon-Thames. He cast his eyes around, men and things were not those he had known; he sought his brothers in Art, but he found that they understood nature differently from that in which it had been interpreted by his beloved master. Therefore he dissociated himself from these modern schools, and he paints the life of the nineteenth century with the pencil which the artist of the fifteenth had at his death bequeathed to him.

"It would be difficult to say what is Mr. Millais' method of painting—what is the secret of his strength of colour; whether his vehicle be oil or albumen, or his touch that of the oil or the miniature-painter; the plate-glass, which protects his canvas, forbids all close scrutiny on this head; at the same time be it remembered that these questions of manner are of little importance in the appreciation of a work of Art. The three pictures of Mr. Millais, 'The Order,' 'The Return of the Dove to the Ark,' and 'Ophelia,' have that within, which seizes upon the connoisseur, compels him to pause and ponder, and gives birth to discussions on the

possible and the impossible in an effort of Art, to enter into a contest with Nature herself. We give the preference to 'The Order.' The wounded prisoner, to whom his wife and infant are the messengers of liberty, and the soldier gaoler who receives his order for dismissal, are one and all designed, and painted with great vigour—an astonishing impress of truth—a something of the very silliness of *naïveté*, which attains the force of the dramatic without seeming to search for it. Each part in the group is correct in its action; the soldier, whose figure is half concealed by the prison door, which he holds cautiously open, and whose profile alone is given; the prisoner, a Scotch highlander in his national costume, overcome with emotion at the restoration to freedom conveyed to him by his affectionate wife and his child,—the wife lit up with the joy of saving him whom she loves. All this is truth itself; all well felt and well presented, without any trace of the trivial or commonplace. The child, which is sleeping on that side of the wife's bosom next the husband's head, which bends on it in deep emotion, is 'd'une adorable gentillesse'; its little naked limbs are drawn with the purest correctness, and tinted in happiest accord with nature.

"But the dramatic force—the leading action of the group—is centered in the soldier and the wife. There is ideal beauty in their truthfulness of expression. This soldier is no truculent gaoler: nothing in his aspect, attitude, or dress, indicates such to be his nature. He shakes no heavy bundle of keys, but he examines scrupulously the order of liberation, which the young woman holds over to him across the shoulder of her husband: he has, as yet, but half released his prisoner. This man personifies law, rule, and obedience; he is calm and immovable. The woman concentrates in herself all the touching feeling of our nature. She is the wife in the sublimest *morale* of that being; her maternal love; her glow of heart; her flashing exultation of success; for, in the name of all the affections to which she is devoted, she has combatted and has vanquished; she has beat the judge, the magistrate; and she comes to bid the prison gates give up her husband."

After this very liberal eulogium, the critic proceeds to visit the pupil of Van Eyck with a due portion of set-off.

"Mr. Millais," he says, "zealously seeks, like his model, the perfection of detail; he studies each part of his picture with impartial equality of attention: man, or animal, or the blade of grass, are favoured by his pencil with indiscriminate attention. He surely has read and retained the line of Lamartine,—

'L'insecte vast au monde, il ont autant coûté.'

This equality of treatment, this scrupulous study not to give living nature any preeminence over still life, the human being to the decorative accessories, injures not a little the works of the English artist. The dress of the prisoner, the red coat of the soldier in the 'Order of Release,' are so perfectly executed, that they withdraw the spectator's attention from the parties themselves; the latter fade in contiguity with tissues so intense in tone,—of such substantial reality. In 'The Return of the Dove to the Ark,' the plumage of the dove and the hay of its nest quickly secure the eyes of the spectators; and in the early days of the exhibition, before the name of Mr. Millais was familiarly known, visitors might be heard ask each other, 'Have you seen the English artist's hay?' The hay thus became the action of the tale—its prominent interest; and it would have been necessary to re-christen the picture, and name it 'The Happiness of Hay on the Return of the Dove.'

After having enlarged upon the higher judgment of Van Eyck in this particular, more especially as instanced in his celebrated Louvre picture, 'La Vierge au Donateur,' where, amid an infinite elaboration of detail, the prominent interest is concentrated in La Vierge, the critic proceeds:—"Mr. Millais cannot make up his mind to sacrifice a single detail, be it ever so devoid of interest, much less can he subserve an ill-timed intensity of tone.

"That red coat of the English soldier must be substantial scarlet broad-cloth, as the Scotch-

man's tartan is to the eye so thoroughly the plushy woollen stuff that one must needs handle it. These miracles of imitation in setting forth the inanimate, have the effect of impoverishing the animate of its prominence—of impress of vitality.

"Mr. Millais would be superlatively perfect: divide his pictures into parts, and each one will be worthy of all praise; reunite them, and they forthwith injure each other by the level of their perfection, and make one wish that here and there had been a *faux pas* of the pencil; the result, mayhap, of an eye or a hand wearied with minute elaboration.

"We have a reproof, however, still more grave, to visit withal this artist so skilful and so over-scrupulous,—it is the use of so opaque a brown in his backgrounds, as to deprive them of both air and light. The groups in 'The Order of Release,' and 'The Return of the Dove,' are as sharply cut as silhouettes on a ground of paper jet; behind them there is, as stated, neither air nor light, and, consequently, no middle distance nor depth of background. Here again Mr. Millais overlooks the precepts of Van Eyck."

The critic proceeds in like manner to animadvert on the transcendental accessories of the Ophelia, in which, however, he but retraces the ground already worn to a dead level by his precursors of the London press, and thus concludes with a potent salve for much of his severities:—

"We have lingered long in the work of analysing Mr. Millais's pictures, because we recognise in him an artist of no ordinary talent, and foresee the influence which his success in the '55 exhibition will exercise not alone on the English school, but on the schools of the Continent. Our Meissonier has been followed by a shoal of small fry, who have vainly endeavoured to imitate the quality of his genius. Before a year is over, Mr. Millais will have an awkward squad of imitators exaggerating all his defects, but unembarrassed by a particle of his power." To Mr. Shaw,* who, if we are not much mistaken, is wholly innocent of any petty larceny imitation of Van Eyck, or of any privity with pre-Raphaelite cliques—but who had won for himself an honoured name before the latter came into entity, and were so christened—by his devotion to medieval pictorial research, and the publication of exquisite copies of medieval illuminations and quaint gems of Art, it is but due to give this glowing tribute of the Frenchman's admiration:—

"M. Schaw" he says, "whose water-colour drawings are ranged in the gallery above amongst designs by English architects, is, in simple truth, a painter of the inanimate, who surpasses, in delicacy of pencil, not only Van Eyck and the Memlings, but all the miniature painters of the Duke of Burgundy—all those of the famous Abbey of St. Gall—nay, even the Saxon artistic decorations of the famed Gospels in the British Museum. Never were objectivities, really represented with more precision, and, let us add, with more art, than in his picture of 'The Funeral Pall belonging to the Fishmongers' Company of London.' This drapery, the date of which is obviously of the fifteenth century, glows with golden ornaments and figures embroidered in brilliant colours. M. Schaw has painted this pall, thread for thread, with an art so perfect as to make even a German *Don despaire*, notwithstanding his tapestry in the picture of 'La Femme Hydropique.'"

"We cite," continues the critic, "M. Schaw after M. Millais, because they both proceed, although in different lines, from the same master, and because there is not merely a wondrous patient elaboration in the German vase and in the funeral pall, but because they indicate a most delicate sensitiveness in regard to colour and a very striking artistic intelligence."

All this time many of our readers, moderately familiar with our native men of rank in the walks of Art, may be lost in perplexity as to the identity of this new leader of the pre-Raphaelites—this *Monsr. Schaw*: we confess to have ourselves been for some time in the same predicament, until, having visited the pall and the beaker, and eliminated the Teutonic c from the name,

* Mr. Henry Shaw, F.S.A., author of "Medieval Costumes," &c., &c.

we found a most estimable artist, Mr. Shaw, known, as we have just intimated, to the literary as well as the artistic world, before young England had learned to lip the names of Van Eyck, or, Perugino, as a most skilful archaeologist—a retrospective reviewer of the old monkish illuminations; some of the choicest of which he gave with a singularly faithful pencil to the public, and who little dreamt that he was becoming the apostle of the new and true school of painting while making fac-similes of those quaint curiosities, wherein the infant struggles of Art are so conspicuous, and in which the suggestions of perspective both of line and tint are so unceremoniously dealt withal. Mr. Shaw will probably be as much surprised as any of us at the paragraph commencing in the Parisian periodical with the words "*M.M. Schaw, Millais et Hunt represent l'école de réalisme.*" While however he may repudiate the precise kind of honour intended for him by the French critic, he may with a safe conscience, receive, in its fullest metre, the eulogium passed upon the exquisite delicacy and fineness of his pencil, the microscopic minutiae of which might raise up from the vasty deep the spirits of Van Eyck—the *Memlings* and *Gerard Dow*.

Mr. Hunt is not quite so fortunate in the hands of the critic as his companions.

"M. Hunt, a devotee, like M. Millais, to the manner of the painters of the fifteenth century, has not attained an equally potent grasp of realities. Even more than Millais, he has become bewildered in an infinitude of detail, and his pictures sin in giving the same exaggerated importance to their accessories. The Christ seeking for a believer who slept not, and entitled 'The Light of the World,' has in it traits of imagination and expression worthy of applause, but minuteness of tint is carried to such a degree in its elaboration, that even *Johann Van Kessel* can scarcely compete with it. The drops of dew, which moisten the bottom of the robes of Christ are painted one by one, with their separate reflections and transparent shadows: the grass gives forth its each particular blade, the bushes every briar, and if the eye could but trace detail within detail, it doubtless would discover the insects that dwell in all these brambles, or nestle within the tufts of herbage."

The mission of Art is not to reproduce all that exists, but to substitute for the animation of life an harmonious *ensemble*, to convey the impression of reality rather by its general characters than by details—minute exactitude leads Art from the truth and produces but false results of aspect most ungenial.

"The picture of 'Wandering Sheep' affords the best proof of our correctness—on it M. Hunt has exhausted much talent and much time, to, so to say, a perfect loss of both. As a painting, it totally wants harmony; it is harshly crude, and yet never did artist of any epoch study more scrupulously his models. The fleece of the sheep, if closely examined, is found subdivided into small patches of wool; the grass gives the individuality of each blade, each with its own light, its reflection and its shadow—each part astonishes by the truthfulness of its reproduction, and nevertheless the whole wants truth, and wholly fails to recall nature."

With these extracts we shall for the present conclude, having illustrated by them how inconsiderately, according to their own showing, the French combined in the ejaculation at the utter singularity of the English school of painters—in which no sympathy was discernible either with modern excellence, their own schools, or with the models of the olden time—how, in fact, England was in this regarded but as a Lilliput to the Brobdingnag across the Channel.

[Our correspondent has, in this and his former article, presented us with the opinions, generally, of the French press on our School of Painting; and, considering how novel the works of our artists must appear to the majority of the writers, and, as a necessary consequence, how easily they may have been misunderstood, our countrymen ought not to be dissatisfied with the verdict pronounced upon them. But we know that by the greatest and best painters of France, the English School is estimated at its true value, and that a very high one.—Ed. A.J.]

ART IN THE PROVINCES.

BIRMINGHAM.—Mr. Thomas Underwood, printer and lithographer, of this town, who has already done much towards popularising Art by copying some of the best works in chromo-lithography, and publishing them at a very small charge, has liberally determined upon a plan calculated still more to facilitate the progress of Art in his native town. Having lately erected extensive premises in Castle Street, he purposes appropriating the whole of the upper part of his late establishment in Union Passage to the use of students, particularly those who, having availed themselves of all the educational advantages connected with the Government School of Design, are anxious to pursue their studies, and perfect themselves in some branch of high or ornamental Art. With this view he will provide all the materials necessary to complete so desirable an object. These will comprise high class drawings by Cox, De Wint, Fielding, Prout, &c., a library of works on Art and costumes, models, busts, casts, &c., and (if required) occasional lectures by Ruskin and others. He also contemplates offering to the children of the poorer classes every inducement to the study of drawing, the cultivation of which is becoming so essential to the manufacturing prosperity of the town, by lending out to the humblest applicant simple outlines, &c., calculated for young beginners in this interesting field of study, at a mere nominal charge. Such is the idea it has long been the ambition of Mr. U. to carry out; of course new features will develop themselves as it progresses towards practical realisation. It is hoped that every encouragement will be given, and every success attend so generous an enterprise, and that we shall speedily have to record some of the good results to the local community for whose benefit it was undertaken.

BRIGHTON.—A society has lately been formed at Brighton for the promotion of the Fine Arts, and has obtained the sanction of many of the leading nobility and gentry of the county of Sussex; the municipality of Brighton, too, have not been backward in the cause, for they have unanimously voted the appropriation of a portion of the Pavilion for holding the exhibitions of the society, and have engaged to make such alterations as shall thoroughly adapt it for the purpose. A working committee has been appointed of gentlemen who are determined to carry out the objects of the society with the utmost zeal, and their first step has been to make preparations for holding an exhibition of the paintings of living artists in the ensuing months of September, October, and November. They do not doubt that their efforts will be well supported by many of our most celebrated artists, who will enable them to present to the world visiting this queen of watering-places an exhibition second to none in the provinces.

MANCHESTER.—The bronze statue of Dr. Dalton, by Theed, has been erected and inaugurated here. It stands on a pedestal in the parapet wall which separates the public esplanade from the Infirmary: the cost of the statue is about 900*l*.

DUNFERMLINE.—Our contemporary, the *Builder*, says,—"A Tourist," writing us from Dunfermline, informs us that a very successful endeavour has at length been made to establish a school of Science and Art in that city. The classes, he remarks, are already self-supporting, although the school has not been established more than eighteen months,—a fact which speaks well for the master, Mr. Leonard Baker, who, it appears, is in connection with the government department of science and Art. The inhabitants have expressed their approbation of his exertions, by erecting, at considerable expense, a commodious school building, which, notwithstanding a little disproportion, our correspondent remarks, does credit to the town, and to the subscribers to its erection. The black board system of teaching at the public schools, which has done much toward the generalisation of taste, appears not to be carried out as it ought to be at Dunfermline. Out of a much greater number of schools, there are only three, our correspondent is informed, receiving this instruction."

NEWBURY.—The pleasant little town of Newbury, in Berkshire, surrounded by an affluent neighbourhood, has determined, through the members of the Literary and Scientific Institution, presided over by the Earl of Carnarvon, to have a "Fine Arts Exhibition," and artists are invited to contribute any works which will enable them to carry out their object. We have received a circular to this effect, but it gives no information as to dates, &c., nor to whom pictures, &c., may be sent. A note, addressed to Mr. F. S. Adnams, the Hon. Sec. of the institution, will, we have no doubt, procure for the writer any information he may wish for.

BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. VIII.—WILLIAM HILTON, R.A.



OMEWHERE we remember to have read of an artist who, finding little or no patronage for his works, had recourse to an ingenious expedient to get rid of the accumulated contents of his studio: he retired into a distant part of the country, giving instructions to some friend, whom he had let into the secret, to close his house within a reasonable time after his departure, to say that he had died suddenly, and to sell off his pictures by auction. The stratagem succeeded perfectly; the artist neglected while living was duly honoured when supposed to be dead, and the pictures sold well. When the matter was finally settled, the painter returned to his house, and never again found occasion to complain of want of patronage; the merits of his works having once been acknowledged, there was no excuse for rejecting them thereafter.

Looking back upon the history of men of genius, it is melancholy, and, moreover, humiliating to our common nature, to reflect how many have gone through life, if not absolutely neglected, at least without having full justice rendered to them till they had passed from the scene of their labours, and were beyond the reach of praise or censure. This undoubtedly is less the case now than it was even twenty years back; there is at the present time much to encourage merit, and few individuals of superior talent have to complain that their talents are not in some degree appreciated and rewarded. In the Fine Arts such appreciation is undeniable, except in the department of sculpture and in the highest branch of historical painting; here the artist has

still to lament over the absence of public and state patronage, and is almost dependent for a living upon the lowest grade of his Art respectively, busts and portraiture. We rarely think of the state of historical painting in England without a sigh of regret over the neglect and disappointment experienced by Barry and Hilton, two of the greatest names with which the English school is identified. Barry was almost shunned as an outcast by his brother artists, and received, while living, little of the homage due to his extraordinary genius, so that he was barely enabled to procure for himself the common necessities of life; and yet, as it has been remarked, "in death the proudest of England's aristocracy contested to bear his pall to the grave;" and Hilton would probably have succumbed under the chilling blast of penury if he had not received an appointment in the Royal Academy which helped to maintain him. These, as we before said, are humiliating reflections to us as a nation. More than fifteen years ago, immediately after Hilton's death, we thus wrote upon this topic:—"Hilton has been producing immortal works for upwards of thirty-six years: during that period he may have received half a score of 'commissions,' while men immeasurably his inferiors have had as many hundreds, and the nobility and gentry of England have expended fortunes upon importations from the Continent, which enabled the dealers in them to thrive. The nation has indeed been very liberal to the dead, but for the living it has done nothing. The exchequer has been largely drawn upon to extend the glory of the old masters; but to the worthies of Great Britain it has doled out a step-mother's meed of fame. Now that Hilton can paint no more—now that nature has made him deaf to the voice of the charmer, praise and patronage will fall upon him like the summer shower on a blighted tree; the pictures that remain to his executor will be eagerly coveted." And so they were and are; whoever attempts to purchase a specimen of his pencil—and the opportunities for so doing are rare indeed—must be prepared to pay most liberally for it.

William Hilton was born at Lincoln in 1786. In the catalogue of the Royal Academy for the year 1778 appears "A Portrait of a Gentleman," by William Hilton, 399, Strand; but the name does not occur afterwards. This William Hilton is presumed to be the father of the historical painter; he was a native of Newark; to the church of that town the son, when in the zenith of his fame, presented a picture, "The Raising of Lazarus," as



Engraved by]

SIR CALPINE RESCUING BERENICE.

[T. Williams.

a mark of filial respect. The younger Hilton manifested a taste for the Arts at an early age; and his father, considering perhaps that engraving was a more lucrative profession than painting, placed him, in the year 1800, with his friend John Raphael Smith, the eminent mezzotinto engraver; Mr. P. Dewint, the well-known water-colour painter, was his fellow pupil, and subsequently married young Hilton's sister. How long Hilton remained with Smith we do not exactly know, but he certainly soon entered the Royal Academy as a student, and must have made good use of his time at this early stage, for in 1803 he exhibited a picture entitled "Banditti," at once adopting history as his theme, and from it he never departed under the most discouraging circumstances. Had he

chosen to associate portraiture with this noble but then most unprofitable branch of Art, Hilton might have died a rich man. But fame was dearer to him than riches—the glory of his profession a greater stimulus than heaping up wealth—the praises of the discriminating and appreciating few a more welcome recompense than the applause of those who delight in the daintiness of court beauties, or the affectations of costumed beaux. "When England," writes a critic of Hilton's works while he was living and neglected, "shall be numbered among the nations passed away in the dark efflux of time, how degrading and humiliating will her refinement and civilisation appear to future ages, when they find that, while the enthusiastic votary of historic Art languished unheeded in his deserted

studio, and the many noble creations of his soaring mind hung mouldering on his walls, the painting-room of the fashionable portrait-painter was greeted with an assemblage of the wealth, rank, and beauty of the land." These remarks must not be understood as conveying, even by implication, any unworthy estimate of portrait-painting: an art which Titian and Velasquez, Rembrandt, Rubens, and Vandyke, Reynolds and Lawrence, and many others, wrought out with so much success, ought never to be spoken of in terms of disparagement: it is only when compared with historic painting that it becomes a secondary art, or to be condemned when practised by those whom nature has endowed with gifts capable of being turned to a higher account, merely because it may yield to them a larger revenue. It is really sad to witness genius wasting its powers on a lace ruff, or a satin dress, or labouring to give grace and dignity to the inanities of fashionable life, when it might be storing up a harvest of immortality by dealing with the most instructive and the noblest of human actions. "I lately beheld," said Northcote one day to a friend, "a majestic eagle painted by Titian, and if Heaven would give me the power to achieve such a work, I would then be content to die." Here was the enthusiasm of a great mind striving after the grand; the ambition of the veteran artist would not have been satisfied with representing the

beautiful plumage of the humming-bird—it mounted to the solitary rock on which stood the noblest tenant of the air, instinct with energy, action, and expression: a less sublime object would not content him.

Hilton pursued his career with unequivocal success (so far at least as the excellence of his works is an indication of success), exhibiting annually at the Academy one or two pictures till the year 1814, when he was elected "Associate." As our space will not permit a critical notice of the majority of his pictures, we prefer to give here a list of the most important:—"Nature blowing Bubbles;" "Una entering the Cave of Corecea," engraved some years back by the Art-Union of London; "Jacob separating from Benjamin," "The Graces teaching Cupid to play on the Lyre," "Cupid sailing on his Quiver," "The Triumphal Entry of the Duke of Wellington into Madrid," "The Rape of Europa," "Comus," "The Angel releasing Peter from Prison," "Rebecca at the Well," "Edith and the Monks discovering the dead Body of Harold," "Sir Calpeine rescuing Serena," "Venus seeking Cupid at the Bath of Diana," "The Infant Warrior," "The Stolen Bow," "The Murder of the Innocents," "Mary Magdalen washing the Feet of Christ," "The Crucifixion," "The Crowning with Thorns," "Una and the Satyrs," "Amphitrite."

In 1820 Hilton was elected Royal Academician, and, on the death of



Engraved by]

EUROPA.

[J. & G. F. Nicholls.

Fuseli seven years afterwards, was chosen to succeed him as "Keeper" of the Academy, an office the chief duties of which are to direct and superintend the studies of the pupils. In the fulfilment of these duties his labours were unwearied; he was always at hand to be consulted, ever ready with his advice and with words of encouragement. He had the happy art of endearing to him those he taught, and their attachment to the person of their teacher became as strong as their respect for his talents. Out of his classes proceeded not a few of those artists who are now the living ornaments of our school. But while he was thus laying the foundation of future fame and prosperity for others, his own gentle and too sensitive spirit laboured with oppressive cares, aggravated by much physical weakness and constitutional delicacy. Perhaps had his genius found a suitable recompense, the mind might ultimately have triumphed over its feeble tenement, so that his strength would have been renewed in proportion to the success that followed his efforts: the sickness arising from hope deferred is more painful, more exhausting, more beyond the physician's art, than any bodily ailment. There were few gleams of sunshine to cheer the last years of Hilton's life, few green spots to which his memory could revert as pleasant resting-places on his dreary journey. His fine intellectual countenance was ever

"Sicklied o'er with the pale cast of thought,"

and his step seemed heavy with the weight of unproductive labour. Thus while nobles and *cognoscenti* were spending their thousands in the purchase of questionable "old masters," and the refuse of continental galleries cast adrift by their foreign owners as worthless, Hilton, without a doubt the most accomplished painter of his day, found his studio comparatively deserted by the *patrons* of Art, and his works, with now and then a solitary exception, returned upon his hands from the exhibition-rooms. Often might he be seen, when officially engaged at the Academy, pacing silently and sadly up and down the rooms as if occupied with thoughts too painful for utterance. In December, 1838, he caught a severe cold, from which he never entirely rallied, and after trying various changes of residence, for the benefit of the air, without any satisfactory result, he took up his abode at the house of Mr. Dewint, in Upper Gower Street, where he expired on the 30th of December, 1839, at the age of fifty-three.

Such is a brief outline of the history of William Hilton, whose career may be summed up in a few words—a diligent and faithful use of the great talents committed to him, and unpardonable neglect on the part of those who, having the power, should have encouraged him: it remains now for us to notice some of his most important works. We shall take the "EUROPA," charmingly engraved on this page, first, as it is one of his comparatively early pictures; it was painted in 1818, and formed part of

the collection of the late Lord De Tabley, and when this collection was dispersed, it came into the possession of the Earl of Egremont. The picture was painted soon after Hilton's return from Rome, which he had visited, accompanied by T. Phillips, R.A., the distinguished portrait-painter: in conception it is highly poetical and original, most vigorous in drawing, fresh and rich in colour, with an impressive *chiar-oscuro*; no subsequent work of the artist surpasses it in these qualities; his mind had not yet experienced the deadening influences of the world's neglect.

Another of his most inviting compositions is "SIR CALEPINE RESCUING SERENA," a picture which, with shame be it spoken, remained in the painter's studio till after his death: when this event happened, a number of his brother artists, rightly considering it a national disgrace that the first historical painter of his time should not be represented in the National Gallery, bought this work by subscription, and presented it to the country. Hilton's knowledge of composition, it has been remarked by an able anonymous critic, was never better displayed than in this piece. The picture is full of exquisite contrasts, which powerfully explain the poet's tale, and blend admirably into vigorous expression as a whole. The beauty of the bound and suffering Serena is contrasted with the demoniac and diabolical actions and looks of her tormentors; they again are in opposition to the noble and manly figure of the Knight. The colouring of this picture is rich, warm, and full of harmony.

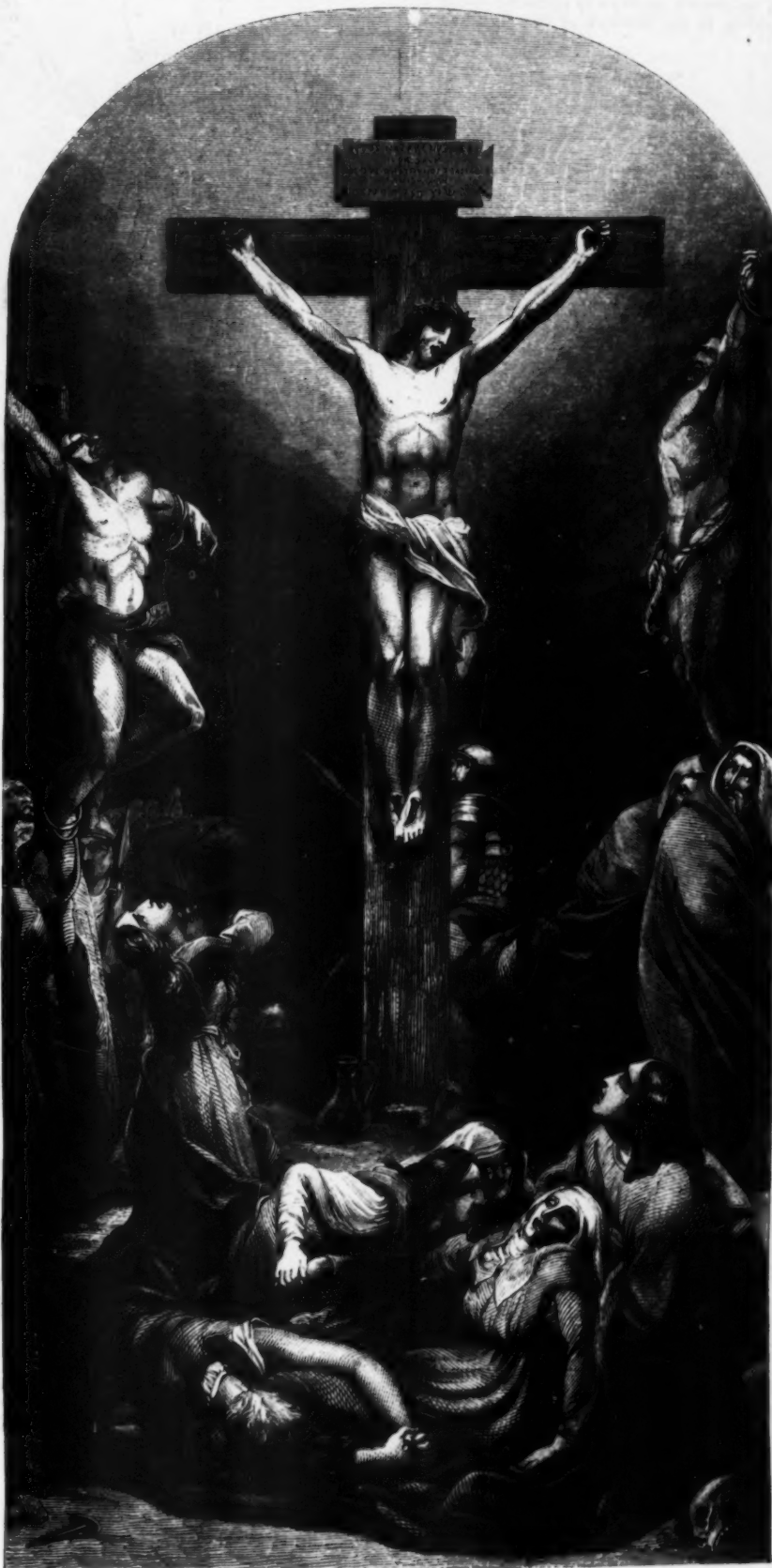
As an example of Hilton's large compositions, we have engraved the centre of the three portions into which he divided his picture of the "CRUCIFIXION;" it contains the principal group. We are not quite certain whether this picture was or was not a commission from the Mayor and Corporation of Liverpool; we believe it was, but at all events it is an honour to them to have purchased it under any circumstances. When the "Art-Union of London" published their engraving from it, by the late W. Finden, we noticed the picture at some length; it is, therefore, unnecessary to enlarge upon it. This work was painted in 1827; for pathos and true devotional feeling it may challenge comparison with any representation of the same subject, either ancient or modern; and it manifests, in a high degree, Hilton's high feeling and devotion to historic Art of the noblest class.

To another "gallery" picture, "Edith finding the dead Body of Harold," engraved in the *Art-Journal* last year, we need not again refer; but his "Angel releasing Peter," that now constitutes the altar-piece of a church

at Manchester, a large-sized picture also, must not be passed over without a few words of comment. It was the last of Hilton's large pictures, was purchased of the executors after his death, and was painted in 1831; we remember seeing it when exhibited in the Royal Academy, still our recollection is not sufficiently vivid to hazard an opinion of its merits, although the grandeur of the composition struck us forcibly. But the writer to whom we have already referred speaks of it, in 1833, thus:—"The 'Angel releasing Peter' failed in the character of the angel. It carried too much of the heaviness and corporeal solidity of a human being, and was deficient in lightness of carriage and angelic expression of countenance. The figure of Peter was well drawn; the attitude and expression being elevated and appropriate. The groups of sleeping guards scattered in the foreground display the painter's fine and masterly power in drawing, and no less deep knowledge of harmony and colour." In St. Peter's church, Pimlico, is also an altar-picture by Hilton, the "Crowning of Thorns;" we can offer no opinion on this work, as we have never seen it.

"Nature blowing Bubbles for her Children," painted in 1821, and in the possession of Sir John Swinburne, is generally regarded as the *chef d'œuvre* of Hilton's smaller pictures. The principal figure is reclining on the ground, surrounded by about a dozen of nude juveniles, admirably grouped in an infinite variety of attitudes, striving to catch the bubbles which "Nature" throws from her hand. The drawing and expression of these figures are most graceful and delicate, and the colouring of the flesh-tints is fresh and living.

"Jacob parting from Benjamin," a companion picture to the "Rebekah at the Well," in the Vernon Gallery, has always been one of our favourite pictures from the hand of this master. It is in the collection of Mr. Wells, of Redleaf, and was exhibited with many of the painter's works, after his death, at the British Institution: in speaking of it at that



Engraved by]

THE CRUCIFIXION.

[J. & G. F. Nicholls.

time, in the *Art-Journal*, it was remarked,—“were we to say who, among the ancient masters, it reminds us most of, we should say, it combines the grace and elegance of Raffaele with the classic feeling of N. Poussin.”

CAMPBELL'S "PLEASURES OF HOPE."

THE names of Foster, Gilbert, Thomas, and Weir, with those of a few other artists, some of whom are "dead and gone," as Turner, Stothard, and the elder Corbould, must henceforth go down to posterity associated with the works, if not participating in the honours, of the poets whose



writings they have so charmingly illustrated: for who that can afford to spend a few extra shillings on such editions of Cowper, Byron, Scott, Crabbe, Rogers, Campbell, &c., as have appeared within the last few years, adorned with exquisite woodcuts from the pencils of those artists, would choose to purchase any other? But though no leaf can be, or ought to be, plucked from the chaplet of the poet to decorate the artist, the latter adds to it not a few sweet and bright flowers, when he enlists



another sense in the work of appreciation by revealing to the eye what the verse has addressed to the understanding and the heart. Then we see as well as feel, so that poet and painter have almost kindred claims on our regard, and the genius of the one becomes identified with the

* THE PLEASURES OF HOPE. By THOMAS CAMPBELL. Illustrated by BIRKET FOSTER, GEORGE THOMAS, and HARRISON WEIR. Published by SAMPSON LOW & CO., London.

genius of the other. This edition of Campbell's fine poem must take its place beside those volumes of which we have just spoken; the woodcuts, twenty-five in number, are equal, with two or three exceptions which we do not care to particularise, to any that have preceded them in grace and fancy of design, and are very delicately engraved: by the courtesy



of the publishers we are enabled to offer a few examples. The first engraving is from the pencil of Thomas; it represents a simple domestic scene suggested by the line, "Some pleasing page shall charm the solemn



hour." The next, by Birket Foster, presents a view of a genuine English cottage subject, from the line, "Leans on its humble gate, and thinks the while." In Harrison Weir's pastoral, the line "There shall the flocks on thymy pasture stray," is most picturesquely rendered; while the parting of the convict from his child, by Thomas, tells its story very naturally.

THE ART-UNION OF LONDON.

THE Exhibition of the selected prizes for the present year, is open, according to annual custom, in the rooms of the Society of British Artists. The works numbered in the catalogue amount to one hundred and eighty-seven, of which thirty-four are in water-colour. There is not a single instance of the selection of a piece of sculpture. We have observed this in former years, but we are not much surprised at it, as in sculpture there is little or nothing to select from; our artists, unlike those of other countries, do not produce cabinet sculptures. The highest prize is of the value of 250*l.*; it is No. 4, 'The Fortune Teller,' by SANT. The next is of the value of 200*l.*, 'Relenting,' T. BROOKS. Of 150*l.* each, there are two—No. 26, 'Autumn in the Highlands,' S. PERCY, and No. 48, 'Skaters—a scene on Duddingstone Loch, near Edinburgh,' C. LEES. Of 100*l.* each, five—No. 32, 'Autumnal Morning,' A. W. WILLIAMS; No. 51, 'Dante Begging his Bread,' F. Y. HURLSTONE; No. 72, 'Evening—Lights and Shadows on the Conway,' H. B. WILLIS; No. 104, 'Summer Hill—Time of Charles II.,' J. D. WINGFIELD; and No. 122, 'In Betchworth Park,' W. F. WITHERINGTON, R.A. And the eight prizes, of the value of 75*l.* each, are respectively by A. W. WILLIAMS, J. BELL, F. WYBURN, S. R. PERCY, G. W. HORLOR, J. ABSOLON, E. G. WARREN, and W. BENNETT. In looking round at this collection, although it contains many productions of a very high degree of excellence, it might be thought that with respect to many others, that better selections might have been made. But it is only those who as prize-holders exercise the right, or those to whom the power of selection is delegated, who know anything of the difficulty of selecting a good picture of a certain value when all the good pictures of that value have been already disposed of. The prizes are allotted every year to different individuals, and to the great bulk of these the selection of a picture is their first essay in the exercise of taste. To induce them to add a few pounds to the prize-sum for the acquisition of a really good work is too often hopeless, and not less so is it to induce them to take a good picture at forty-five pounds in preference to a very bad one at sixty—it is difficult to teach them that the price of a picture is one thing—the value of the same work another. There are nevertheless some examples worthy of honourable mention, wherein a considerable augmentation has been made to the prize-sum in order to obtain a good work of Art—at least as the sums stand in the catalogue we can only suppose that such augmentation has been made. No. 171, H. WARREN, entitled 'Ye has tellt me that afore, Jemmy,' was valued by the artist at 105*l.*, but the prize drawn was 60*l.*, therefore we suppose that a difference of 45*l.* was paid by the prizeholder Mr. Fahey. Another remarkable example occurs in respect of No. 48, 'The Skaters,' C. LEES, the price of which was 105*l.*, and this picture was selected by a prizeholder who had drawn 150*l.* The picture was not seen to advantage in the Architectural Room of the Exhibition: it is a work of very considerable merit, and reflects credit on the school of Edinburgh, of which the excellent artist is a member. We cannot help feeling some surprise that such a picture as SANT's 'Fortune Teller' should have fallen to a prizeholder—not that a prizeholder is not entitled to the very best picture that the amount of his allotment will purchase, but that such a picture seldom remains unsold after the private view. This picture is going to Boston in America. In its present position we have a better opportunity of examining it than we had in the Royal Academy. The artist seems to have changed his manner of working, and the change is very obvious in those faces which are finished with a very wet glaze—under which the painting does not appear to be so solid as he has been accustomed to work. It is however a charming work. In the figures there is nothing common-place, and yet they are not removed from our own time. Other works in

this part of the room, some of which we have already noticed in their respective exhibitions, are—'A Walk by the Conway,' F. W. HULME, and a 'Foot Bridge' by the same artist, both remarkable for originality of treatment and refinement of description; No. 7, 'Scenery in Knowle Park,' E. J. COBBETT. No. 10, 'The Head of the Drewy on Dartmoor,' J. GENDALL. No. 12, 'Free Sittings,' F. UNDERHILL. No. 17, 'Winter,' G. A. WILLIAMS, the price of which stands as 95*l.*, and the amount of prize 25*l.*; if this be not a misprint, we cannot sufficiently admire the magnanimity of the prize-holder. No. 18, 'Cuddle Headrigg and Jenny Dennison,' D. W. DEANE, is an unmistakable version of the incident in 'Old Mortality.' No. 21 is 'A Lane near Tyn-groes,' A. W. WILLIAMS. No. 23, 'Market Morning,' J. TENNANT, and No. 24, 'The Brides of Venice,' F. COWIE, the better points of which make us regret that the subject were not less threadbare. No. 26, 'Autumn in the Highlands,' S. PERCY, we see here with less satisfaction than we saw it in the rooms of the National Institution, because it appears to us under a less favourable light; the foreground manipulation is most masterly, but we cannot yet persuade ourselves that the general tone of the picture has not too much verdure for autumn. No. 32, also a large picture, is a similar subject, but with more of the mellow tone of the season. No. 33, 'Near Ceuta, in Morocco—evening,' W. MELBY, is a scene from a region new to us as a source of subject-matter; the work is the production of an artist well qualified to deal with such material, but we think that near home there is more interesting matter. No. 35, 'Hamlet and Ophelia,' A. F. PATTEN, does not improve on a renewal of our acquaintance with it. No. 36, 'The Shades of Evening,' A. GILBERT, is a piece of river scenery with the tops of the trees lighted by the rays of the setting sun: it is imbued with the most refined sentiment; the artist has frequently of late painted similar subjects with like treatment. No. 31, 'The Truant,' G. SMITH, is seen here, we think, to greater advantage than in the Royal Academy; it is very highly finished, and so judiciously, that the nice manipulation is everywhere felt in its full value. No. 39, 'Cymon and Iphigenia,' A. J. WOOLMER, is an example of very masterly sketching. In looking at the *leger-de-main* with which this artist brings forward his works, we speculate upon what he might be, were he to consult nature in his composition, but we fear that he has now neglected her so long as to be afraid again to look her in the face. No. 42 is 'A Rest by the way,' BELL SMITH. No. 43, 'A Woodland Scene,' H. JUTSUM. No. 46, 'Reading a Chapter,' No. 49, 'A Golden Morning—North Wales,' H. BODDINGTON. No. 50, 'Returning from Market—Autumnal Evening,' G. A. WILLIAMS. No. 51, 'Dante Begging his Bread,' F. Y. HURLSTONE. We remember to have seen this subject treated by a foreign artist, who spiritualised the material fact by instituting an analogy between that and Dante's aspiration to Beatrice; the delicacy, however, of this conception wins upon us the more we consider it. No. 60, 'The Mountain Ramblers,' J. THOMPSON; this in any position is a work of value that would arrest the eye. No. 61, 'Sunday in the Highlands,' J. A. HOUSTON, is an open scene brilliant in colour, presenting a group of cottagers reading the scriptures. No. 63, 'Lalla Rookh,' F. WYBURN, affords an example of a surface rich in everything; but the more we look at instances of this kind, when the power and the will to finish are so manifest, the eye craves the relief of the concealment of a portion of this wealth. No. 69, 'The Smithy,' J. BOWLES, has much the appearance of having been painted from a photograph. We should not consider this a demerit, were it not that in the shaded portions all detail is lost, and hence the impression comes with the greater force. No. 78, 'The Simphon, from Naters—Canton Valais,' G. C. STANFIELD, is executed with so much firmness and substance that it could not fail to be an effective picture wherever it could be seen; and the same observation applies to No. 90, by the same artist, 'San Giulio, Lago d'Orta, North Italy.' No. 83, 'Relenting,' T. BROOKS, shows a landlord execut-

ing a distress for rent in the humble abode of a poor widow, who calls his attention to her infant sleeping in its cradle; on looking at which he shows signs of "relenting." The landlord looks scarcely truculent enough to distract upon the widow; even in his hat and gaiters there is a degree of respectable benevolence. No. 87, 'L'Innamorata,' H. O'NEIL, has been selected from a desire to possess the picture, the amount of the prize being 20*l.*, the price of the picture 50 guineas. No. 91, 'Brockham, Surrey,' J. STARK. No. 99, 'Feeding Rabbits,' E. G. COBBETT, is one of those works of which we have already spoken in terms of high commendation. No. 102, 'Charcoal Burners,' W. S. ROSE; No. 104, 'Summer Hill—Time of Charles II.,' J. D. WINGFIELD, the best we think of the artist's open air *conversazioni*,—supports all the best impressions that it communicated in the Royal Academy, Of No. 108, 'In the Fields near Hampstead,' N. E. GREEN, we have already spoken most favourably in our notice of the National Institution; it evidences skill and knowledge in every part, and affords another instance, if that were wanting, that it is not necessary to go far from London for picturesque subject-matter. No. 110, 'Haymaking,' G. E. HICKS, is a brilliant little picture, that attracted much attention in the Royal Academy. In the South-East and Water-Colour rooms are many excellent works which we regret not being able to describe at length, as No. 116, 'On the Lake of Como,' G. E. HERING; No. 121, 'Glen Scene, Linton, Devon,' J. TENNANT; No. 122, 'In Betchworth Park,' W. F. WITHERINGTON, R.A.; No. 132, 'Salmon Trap on the Llugwy,' F. W. HULME; No. 135, 'Family at Saraginesco,' R. BUCKNER; No. 143, 'At Sonning, on the Thames,' G. C. STANFIELD; and others by J. DANNY, A. F. ROLFE, J. W. WHYMPER, C. DAVIDSON, J. ABSOLON, W. BENNETT, S. P. JACKSON, &c. &c. The plate for the current year is engraved by J. T. Willmore, A.R.A., from the picture entitled 'Harvest in the Highlands,' by SIR EDWIN LANDSEER, R.A., and SIR AUGUSTUS CALLCOTT, R.A. The picture is a remarkable work, distinguished as to the landscape by all the smooth elaboration of Calcott contrasting with the clean and sharp handling of Landseer, as it appears in a near group composed of figures and animals. The nearer parts of the composition are distributed over a gentle slope falling to a level plain, the whole shut in by distant mountains draped in clouds. A proof of the engraving is exhibited; it is executed in line, and everywhere is the feeling of the picture most successfully met. The delicacy of the gradations is beyond all praise, and the various incidental textures are described with perfect truth. The statuette of 'Satan Dismayed,' by H. ARMSTEAD, we had not seen before. It is equal to the best and most elegantly finished statuette of its class.

"So having said, awhile he stood, expecting
Their universal shout and high applause
To fill his ears, when contrary he hears
On all sides from innumerable tongues
A dismal universal hiss, the sound
Of public scorn."

The archfiend has just concluded his address, describing the success of his mission, when he is confounded by the hissing of serpents instead of being elated by the applause which he expected. The figure is upright upon a block pedestal, round which are entwined the serpent limbs of Sin. The action expresses alarm and confusion; the arms are thrown up, one foot is thrown back, and the muscular development of the advanced limb, as well as the features, declares intense agitation. This is not only one of the best prize works of the society, but one of the best pieces of cabinet sculpture we have ever seen. The continued popularity of the Art-Union is sufficiently evidenced by those passages of the report which speak of the well-sustained amount of the subscriptions.

We have said, and say again, that some latitude should be given to the committee of the Art-Union in regard to the selection of prizes: under existing circumstances a really good exhibition never can be obtained, while selections are made only after all the best pictures are sold.

BRITISH INDUSTRIES.

No. IV.—MANUFACTURE OF BRITISH
SERPENTINE.

To the home-returning wanderer of the deep blue ocean, the ever welcome headland, the Lizard, is well known. Its two lights streaming far o'er the western waves, always offer a kindly welcome to the tempest-tost and the stranger. To the tourist, however, this remarkable promontory, which

"is prest
All arrow-like in ocean's breast,"

is comparatively little known; yet, within the limits of a day's ramble are to be found some of Nature's wonders. The tourist, seeking for the picturesque, will find coast scenery of unequalled beauty, and of singular wildness; the botanist will here discover plants indigenous, which are unknown in any other part of our island; here, in full perfection, will he find that graceful heath the *Erica vagans*—and on the Asparagus Island, in Kynance Cove, still flourishes the plant in its native wildness from which it derives its name. To the geologist and the mineralogist, the serpentine, the steatite, the diallage, together with the hornblende slate and rock, and numerous rare minerals of the Lizard district presents an interesting and important field. To the economist, the manufacture of the serpentine rocks into numerous articles of use and ornament, with various other branches of industry, the wild region of England's most southern point will not prove barren.

This district should be visited by those who desire to know their native land. Cornwall has been placed by some recent writers as a place beyond civilisation, so suddenly have we brought ourselves to look upon railways as a necessity, and an iron road is not yet completed through Cornwall, although one is in process of construction.

The traveller arriving at Plymouth by railway has then to make his choice between two fast mail-coaches, one stage-coach, a four-horsed omnibus, and a succession of steam vessels which pass between Plymouth and Falmouth at least four times during the week. The coaches pass through a varied, beautiful, and romantic country. At one time a richly cultivated agricultural country will be spread out around the tourist, with fine rivers winding amidst fertile hills, and in many places assuming the aspect of lakes; then he will pass through deep valleys, the hills on either hand wooded from the base to the summit; the "land of brown heath and shaggy moor" will next attract by its wildness—and here the evidences of "tin-streaming" and mining, with the characteristic scenes around the "China clay" works, will at once show the peculiar industries of the county. Such scenes as these alternate, and after a pleasant ride of about eight hours' duration, the town of Falmouth, with its noble roadstead and its fine but neglected harbour, forms a splendid finish to a peculiar, and in every respect interesting, panorama.

The sea voyage is made between Plymouth and Falmouth in about five or six hours. A fine iron-bound coast is passed, and the well-known headlands of the Rame Head and the Deadman, with the bay of Whitesand and of St. Austle:—and, away far amidst the waters of the English Channel, will be seen rising that splendid monument of a fine humanity and of engineering skill—the Eddystone lighthouse.

"But," says the reader, "we have only reached Falmouth, and where is the serpentine and the Lizard?"

The land stretching far south, which is seen on entering Falmouth harbour, or that which is seen from the hills above the town, is the point hiding the Lizard from view—the dangerous reef of rocks known as the Manacles, near which so recently occurred the sad catastrophe of the ship "John," with her unfortunate emigrants. From Falmouth a vehicle can be obtained with which the Lizard can be reached by either of two routes. By one, the Druidic rock of Constantine, called the *Mén*, or Main rock, or the *Tolmen* may be seen. On the surface of this huge mass of granite are a number of remarkable hollows, or basins, which are regarded by antiquaries, as rock-basins, at one time held sacred for Druidic rites. By the other route the town of Helston, formerly Ellas' town, a name which appears to denote a Saxon origin, will be passed through.

Arriving at Lizard Town, the tourist will find a respectable inn, and from it as a centre he must now pursue his researches.

There are but few spots in which the serpentine formations are seen to more advantage than in the romantic Cove of Kynance. Passing over a barren moor, and advancing towards the sea, which appears spread out without a bound; dark rocks are eventually seen beyond the cliffs, and towering above them, remarkable for their sombre character, and their bold outlines, as seen with a sky only for a background. These are presently found to be insular groups of rocks, a portion of the group known as the Asparagus Island, from the circumstance of that plant growing in considerable luxuriance upon them.

The disturbance which originally produced these beautiful rocks, has thrown them into a series of irregular undulations, and the access to Kynance Cove is down and along the hollow of one of these waves, forming rather a ravine than a valley, through which in the winter rushes a torrent, which is, however, reduced to a small stream scarcely visible amidst the boulders crowded along its bed.

A large water-wheel, at the bottom of the valley, forms an exceedingly picturesque object, and shows that some human industry is active, even in this retired spot.

This water-wheel is employed to turn the rude machinery by which some works in the serpentine are effected, but these are on a small scale. The people occupying some small cottages employ themselves in collecting choice specimens of serpentine and steatite, forming them into pedestals, tazzi, candlesticks, brooches, bracelets, and numerous other ornamental articles, which are sold to the strangers who visit this remarkable spot.

If the visit is made at the time of low water, a series of wave-worn arches and deep caverns can be inspected. The rocks all around, especially if still moist with the sea, shining brilliantly in their deep green colour, veined with the finest reds. The polished surface, and the rich colour of these cliffs of serpentine, give a peculiar beauty to the Cove of Kynance, such as will scarcely be again met with in this country; and in contrast with the pure white sand of the beach, and the remarkably transparent waters which lave it, it is singularly striking. Many great natural curiosities, amongst others, the Devil's Bellows, and the Devil's Mouth, will command the attention of the stranger; but we have not to deal with these on the present occasion. The serpentine formations of Cornwall are geologically not a little remarkable. At one or two spots in Cornwall besides the Lizard small patches of serpentine are

found. At Clicker Tor, on the south of Liskeard, we find serpentine among slates, and near Vryan it is associated with diallage rock. No connection can, however, be traced between those and the serpentine of the Lizard district. The best account of these rocks is found in Dr. Boase's "Primary Geology," to which book we are mainly indebted for the following facts.

The serpentine of Cornwall is proved to be a compound of diallage and felspar, or perhaps, rather of compact felspar, with frequent transitions into diallage. The serpentine belongs to the magnesian rocks, which may be grouped into three genera—diallage rock or euphotide, serpentine and talc-schist. The euphotide consists of felspar and diallage, both of which are often very crystalline, and when so very distinct, putting on the forms of granite in which the crystals are aggregated together, and penetrate each other. The felspar of the serpentine, however, differs from the felspar of the granite in its containing magnesia. The serpentine rock exhibits a great many varieties, some of which are hard, whilst others are so soft as to yield to the nail. This difference appears to depend on the felspar base, which undergoes several modifications, between a crystalline compact, and granular state, as seen in the precious steatitic, common, and ollareous serpentines, in the same manner as the rocks of the porphyritic group assume various aspects, according to the composition of the compact felspar base; with this difference, however, that in these, the proportion of the silica modifies the compound, whereas in serpentine the changes are attributable to the relative quantity of magnesia. The accessory mineral diallage, also, imparts characters to the serpentine, according as it is intimately combined with the base, or is disposed of in distinct forms.

Sir Henry de la Beche in his "Geological Observer," speaking of the serpentine says, "The position of the Lizard serpentine, and the diallage rock found with it, seems much the same with these minor portions of serpentine more eastward (at Clicker Tor and Vryan). It occupies a somewhat comparatively large area, reposing upon hornblende slates and rock, which appear little else than the ordinary volcanic ash-beds. There is often an apparent passage from the diallage rocks into the serpentine, while also there seems an intrusion of serpentine amid the former, as between Dranna Point and Porthalla. Whatever the cause of this apparent passage may have been, it is very readily seen at Mullion Cove, at Pradanach Cove, at the coast west of the Lizard Town, and at several places on the east coast between Landewednack and Kennick Cove, more particularly under the Balk, near Landewednack, and at the remarkable cavern and open cavity named the Frying Pan near Cadgwith. It is generally to be found that at this apparent passage of one rock into the other there is calcareous matter, and a tendency to a more red colour in the serpentine near its base than elsewhere."

These conditions are shown in an interesting manner at the quarries and works of the Lizard Serpentine Company.

The chemical composition of these serpentine rocks varies considerably, but a careful chemical examination of some large pilasters of the serpentineous rock, in the Museum of Practical Geology, London, proves it to be a mixture of silicate of magnesia and carbonate of lime, with minor quantities of oxide of iron, and alumina. Water is also a marked ingredient, and it must not be forgotten, in selecting serpentine for works

of art, that some varieties are far more durable, containing less water than others. It may be instructive to state the differences in varieties of serpentine rock.

Precious or Noble Serpentine is translucent and massive with a rich oil-green colour of pale or dark shades. This occurs in Sweden, and some good specimens are obtained in the Isle of Man, and in Aberdeenshire. Its composition is

Silica	43.07
Magnesia	40.37
Iron	1.17
Water	12.45
Alumina	0.25
Lime	0.50

Common Serpentine, as found at the Lizard and other places, is found to be

Silica	43.93
Magnesia	35.00
Iron and Chromium	13.26
Manganese	35
Lime	2.60
Alumina	1.28
Water	12.42

Picrolite is a fibrous variety of serpentine somewhat resembling asbestos, but of a dark green colour.

Marmolite is of a pale green colour, sometimes nearly white, and

Retinalite has a resinous appearance, a colour varying from honey-yellow to oil-green, and is translucent. Mr. T. S. Hunt, of the Canada Geological Survey, has analysed a greenish white sub-translucent variety, in which occurs chromic iron ore; it afforded—

Silica	43.4
Magnesia	40.0
Alumina and Iron	3.6
Water	13.0

It will be seen, therefore, that serpentine is really a silicate of magnesia and water, the other constituents being unimportant, except the iron and chromium, to which it owes its colour.

It is only within the past few years that any manufacture of serpentine has been carried on in this country. At Löblitz, in Saxony, and in Franconia, several hundred persons have been for a long period engaged in working it. Until the Penzance Serpentine Company opened quarries at the Lizard, and established works at Penzance, but little had been done towards applying this material to either use or ornament. A few gentlemen resident in Cornwall had employed this beautiful material for ornamental purposes in their houses, but beyond this, the manufacture was confined to small ornaments which were sold at the Lizard to visitors.

The beautiful collection of specimens which were exhibited in Hyde Park, in 1851, by Mr. Organ, for the Penzance Company, and by Mr. Pearse of Truro, first called public attention to it. Since that time its manufacture has largely increased. The Penzance Company have erected extensive works, in which steam-power is employed to turn and polish the serpentine stone; while the Lizard Serpentine Company have opened extensive quarries near Poltesco and fixed their works on the spot. As far back as 1839 the late Sir Henry de la Beche wrote as follows, amidst other passages on the economic geology of Cornwall—

"Much of the serpentine of the Lizard, though hitherto most strangely neglected, is extremely beautiful, particularly where veins of red traverse the olive-green ground, mixed with lighter tints. This variety chiefly occurs in the lowest parts of the rock, adjoining the hornblende slate and rock, both of which may also be cut and polished to advantage. The best place for obtaining the red striped varieties which

we have seen occur at the Balk, near Landewednack; at the Signal Staff Hill, near Cadgwith; at Kennack Cove; and on Goonhilly Downs, on the N.W. of Roscrowgie. A variety, with an olive-green base, striped with greenish blue steatite veins, is found at the commencement of the serpentine near Trelowarren, close to the high road from Helstone to Goonhilly Downs. As to variety of tint it is almost endless. We must not, however, neglect to notice a very hard and beautiful variety, having a reddish base studded with crystals of diallage, which, when cut through and polished, shine beautifully of a metallic green tint, in the reddish base."

All these varieties can be seen in the manufactured articles at the show-rooms of the Lizard Serpentine Company, 20, Surrey Street, Strand, and at the works of the Penzance Company. The authority already quoted, in continuation of the above says:—"It has been supposed that blocks of fair size could not be obtained from the Lizard serpentine. This we are inclined to consider a somewhat hasty opinion, inasmuch as quarries to ascertain the fact have not been opened in those places where the hard-weathered fragments, chiefly now employed in the few ornamental works executed in this material, would lead us to suppose that the rock might be sufficiently solid beneath to afford serpentine in large solid blocks. It is to be regretted that such situations as the Cadgwith Signal Hill have not been fairly worked. Blocks of fair dimensions, from which chimney-pieces have been cut, have already been obtained of the reddish-brown serpentine containing crystals of disseminated diallage—a rock which occurs in large quantities both near the Black Head on the east, and north-west from Lizard Town on the west."

The attention of architects and others has recently been much directed to the Serpentine stone obtained from this district, and the public have now an opportunity of inspecting the manufactures produced during the present year by the Lizard Serpentine Company.

Although this stone has for many years past attracted occasional notice, it is but recently that commercial enterprise has been energetically directed to the development of the district in which it is principally found. The failure of many, indeed of all the attempts, formerly made to introduce the material into general use produced as a natural consequence a prejudice of which the result has been that an ornamental stone of very great elegance has been condemned as altogether useless, or adapted only for exceptional application. The brittleness and unsoundness of the stone found on the surface and the varying results of numerous chemical analyses such as we have given, induced geologists as well as practical men to conclude that these defects and a want of equal consolidation of component parts were inherent in the material. We have shown that the late Sir Henry de la Beche suggested that these disadvantages would in all probability be overcome if quarries were opened to some considerable depth, and stone obtained which had not like that hitherto manufactured been subject for ages to the influences of air and water.

The justice of this opinion has been fully proved, and the quarries of the Lizard Serpentine Company having during the last twelve months been opened by powerful Derrick cranes to a depth of from forty to fifty feet, and the superincumbent mass of loose and unsound stone having been thrown over the cliffs, the Company have come upon extensive beds of consolidated

rock which are worked in the same manner as quarries of granite. The size of the blocks raised formerly varied from two to ten feet, but the masses have increased to so great an extent with the depth, that it is now frequently found necessary to break the blocks up before they can be removed. In proof of the greater consolidation of the material we are assured that this process of division is accomplished by "splitting and tearing" in the same manner as in the case of granite, and there is now no difficulty in obtaining sound blocks of nine, ten, or twelve feet in length.

The same prejudice which led many to form a hasty conclusion as to the want of size and soundness in the blocks to be obtained, also operated in condemning the stone in reference to its working capabilities.

The Lizard Serpentine Company, it appears, did not in the first instance intend to manufacture, but they found it necessary to change their plan in order to introduce the stone into general use, and they have erected a factory with powerful machinery in the immediate neighbourhood of their quarries.

The stone was formerly supposed to be not only brittle in the extreme, but equally hard with granite, and it was considered that the expense of manufacturing would far exceed that of working the marbles used in this country. Experience has again proved these forebodings to be incorrect. The stone obtained from the lower beds of the quarries loses its brittleness, and is found to be equal in its working quality to any of the coloured marbles so extensively manufactured. The process of sawing, manufacturing, and polishing are very nearly the same, and the companies say they are not more expensive than in the case of marbles; but a little experience of the peculiarities of the stone is of course essential to success. The prices at which manufactured goods can be brought into the market are nearly on a par with the coloured marbles, to which in point of beauty and variety the stone is very far superior.

Architects have long been acquainted with the extreme beauty of the material. The Lizard serpentine is distinguished from that obtained in other parts of the world by the variety and vividness of its colours, and the interesting white lines caused by veins of steatite. This steatite or soap-stone is a source of weakness, and although admired by many, should be avoided in chimney-pieces, as on parting with its water, the veins of the steatite are liable to crack. The Lizard promontory is composed of serpentine, and in proof of the durability of the material, it is sufficient to refer to the circumstance of its having been placed by nature on so exposed a part of our coast, where it has resisted for ages the fury of the Atlantic Ocean. But although the serpentine formation is so extensive, the stone applicable for manufacture forms but a very small portion of the whole. The coloured and serviceable stone runs in beds varying from four to forty feet in width, and the blocks are of the irregular form in which statuary marble is found.

The prevailing shades are red, black, green, white, and yellow, blended in endless combinations and varieties, and mingled with sparkling crystals of diallage. The red, unlike any similar shade found in other stone, is bright and blood-like, sometimes giving the effect of a gem, and in all cases imparting a warmth of tone which cannot be obtained in any species of marble.

For chimney-pieces and other works of domestic architecture, the serpentine possesses

a great recommendation in being proof against the action of the ordinary acids so prejudicial to marble. For church architecture it is peculiarly fitted, as possessing not only the warmth of tone above adverted to, but great elegance and lightness of appearance in some of the varieties, while others are distinguished by a grand and massive character. For ornamental application, it is also very well adapted, and the Penzance and Lizard Companies have already manufactured some magnificent vases and tazzas, in addition to chimney-pieces, columns, and fonts. That the stone will now be brought into general use will not be doubted by any, after an inspection of the productions manufactured by these companies; which while they exhibit a marked improvement in the character of the material, are still distinguished by those peculiar beauties which have long been known to attach to the stone, but which it is difficult, if not impossible, to describe in adequate terms. The steatite which is found in connection with the serpentine was formerly used in porcelain manufacture, but we believe it is not now so employed; and the serpentine itself was once employed in the manufacture of magnesia and of Epsom salts; since it contains nearly forty per cent of this earth. The dolomite rarely containing so much as this, is extensively used at Newcastle for this purpose.

ROBERT HUNT.

ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS IN SCOTLAND.

The annual general meeting of this society was held on the 21st of July, in the Queen Street Hall, Edinburgh, to receive the report, and to distribute the prizes. Mr. J. A. Bell, honorary secretary of the association read the report, from which we are pleased to learn that notwithstanding the many drawbacks in the way of encouraging luxuries which have existed during the past and present years, the funds of this society have progressed rather than declined, its income having reached 4264*l.* for the year just ended. In dealing with this fund the committee selected from the late exhibition of the Royal Scottish Academy, forty-four works of Art, at a cost of 1687*l.*, being more by 479*l.* than was expended by the association in the exhibition of the Academy in the previous year. The principal pictures bought were 'The Porteous Mob,' by J. DRUMMOND, R.S.A., for 400*l.*; 'Dunstan's Sunset,' by D. O. HILL, R.S.A., 130*l.*; 'Market Boats—the Meuse, near Dort,' by E. T. CHAWFORD, R.S.A., 135*l.*; 'Gabbarts and Iron Ship-yard, Dumbarton,' by S. BOUGH, 100*l.*; 'The Night-Mail,' by G. HARVEY, R.S.A., 120*l.*; 'The Thorn in the Foot,' by R. T. ROSS, 80*l.* Among the other prizes allotted to subscribers, were several copies in water-colours, by J. A. HOUTSON, R.S.A., of pictures by the old masters, and statuettes of Scott, executed in statuary porcelain, at the establishment of Mr. Alderman Copeland, from the original marble by J. STEEL, R.S.A. The engraving, or rather engravings, to which each subscriber of the year is entitled, is a series of illustrations of 'Tam O' Shanter,' from drawings by JOHN FAED, R.S.A., and engraved by LUMB STOCKS, A.R.A., W. MILLER, and J. STEPHENSON; the cost of issuing this series will not be less than 1500*l.* With respect to the future, Mr. W. H. Egleton has in hand a plate from the large picture of 'Christ teaching Humility,' by Scott Lauder, R.S.A.; this engraving the committee propose to present to each subscriber of five consecutive years from and after 1854, in addition to the prizes and other works of Art which will be distributed annually as usual. Mr. T. Faed has also been commissioned to make a series of designs illustrative of Allan Ramsay's poem of 'The Gentle Shepherd' for the purpose of engraving. The last

matter to which the report alludes is, that in conformity with the regulation of the Board of Trade, a per-centage of two and a half upon the amount of the annual fund has been set aside on account of the Scottish National Gallery, towards the acquisition of some high class-work of Art, to be permanently deposited in the Gallery.

This association has now attained its majority; it is twenty-one years old, and from the success which has attended its last year's efforts, it is clear that if it has not reached the full vigour of manhood it is rapidly progressing that way.

PHOTOGRAPHS IN NATURAL COLOURS.

A PARAGRAPH has been going the round of the papers to the effect that M. Testud de Beauregard has succeeded in obtaining coloured photographs by the agency of light. This has naturally enough excited considerable attention, although, if it is eventually proved, that M. de Beauregard has discovered such a process as will enable him to fix images in colours, it must not be forgotten that M. E. Becquerel and M. Niépce de St. Victor and some others have done the same thing before him. The facts of the case are these; M. Durien, on June, 15, at a meeting of the *Société Française de Photographie* exhibited a number of coloured prints, which had been produced by photographic action. The *bulletin* of the society says, "The prints form a series of coloured images, some uniformly blue, yellow, or rose." These were nothing more than examples of the cyanotype of Sir John Herschel, the process of Mr. Mungo Ponton in which the bi-chromate of potash is employed and the chromatotype of Mr. Robert Hunt. Then comes a statement far more remarkable: "Others were exhibited professing the different tints in relation to natural colours upon the same sheet of paper. Among the latter, one represents the head of a woman draped with a transparent veil, and bearing a basket of foliage. The flesh is of the natural colour, the veil violet, and the foliage green. Another is a portrait of a woman, whose face and hands are flesh-coloured, the eyes blue, the hair light brown, the dress green and the collar and sleeves white. Lastly, a portrait of a child, which, besides the flesh-colour of the face, hands, and legs, presents a dress striped with green and yellow, black boots, white linen, and a couch of black wood with chamois cushion." This statement is clear enough. The process by which all these effects are obtained is given—M. Durien says—

"The process by which he obtained these varied colours, which he has succeeded in producing, on the same paper, by a single exposure to light in the printing frame, consists (and here we copy literally the words of M. de Beauregard) in impregnating paper with two mixtures successively, taking care to dry the paper after the employment of each mixture. The first mixture is formed by a solution of permanganate of potash with the addition of tincture of tannin. The second mixture is formed of ferrocyanide of potassium acidulated with sulphuric acid. The paper thus prepared must lastly be subjected to a bath of nitrate of silver. After the impression has been obtained, the paper is first washed in pure water, then immersed in a weak bath of hyposulphite of soda; finally, after a fresh washing, the colours are brought out vividly in a bath of neutral gallate of ammonia." M. Durien oddly enough says, "We leave to M. de Beauregard the responsibility as well as the honour of the processes of which we have faithfully reported the description."

We are told by M. Durien that he saw "prints obtained on papers prepared in our presence, developed with their colours in the printing frame, behind collodion negatives." That is a colourless negative produces a coloured positive. We have given the statement of this presumed discovery as we find it. To us, however, it appears in the highest degree problematical. We shall watch this matter with some curiosity, and should anything of interest arise, we shall at once communicate it to our readers.

THE LAMP OF THE GANGES.

FROM THE STATUE BY H. TIMBRELL, IN THE
POSSESSION OF THE QUEEN.

It has often appeared to us somewhat strange that sculptors should so frequently have recourse to ancient fables when there are such various and suitable subjects for their Art to be found in the real and breathing world: these subjects only require thinking about and looking after; they may readily be met with, and with such alterations as would naturally suggest themselves to a poetical and experienced mind so as to bring them within the legitimate scope of sculpture, would unquestionably prove as attractive as the noblest conception of any classic author.

We have one such example in the elegant life-sized statue of an Hindoo Girl, by the late H. Timbrell, which was, we believe, a commission from her Majesty to the sculptor; which, as we have heard, the Queen was pleased to give him at the suggestion of Mr. Gibson, R.A., who knew Timbrell at Rome, appreciated the genius of the artist, and desired to introduce him to the notice of their sovereign. Most persons who have been up the Ganges, or the Nile where the same custom prevails, must have at one time or another witnessed the incident which he has made the subject of the work, though it is probable Timbrell borrowed it from Moore's "Lalla Rookh," where, in one of the interludes between the poem of "The Veiled Prophet of Khorassan," he thus describes this ancient eastern custom.

"As they" (Lalla Rookh and her attendants) "passed along a sequestered river after sunset, they saw a young Hindoo girl upon the bank whose employment seemed so strange that they stopped their palanquins to observe her. She had lighted a small lamp, filled with the oil of cocoa, and placing it in an earthen dish adorned with a wreath of flowers, had committed it with a trembling hand to the stream, and was now watching its progress down the current, heedless of the gay cavalcade that had drawn up beside her. Lalla Rookh was all curiosity, when one of her attendants, who had lived upon the banks of the Ganges, (where this ceremony is so frequent that often, in the dusk of the evening the river is seen glittering all over with lights, like the Oton-tala or Sea of Stars), informed the princess that it was the usual way in which the friends of those who had gone on dangerous voyages offered up vows for their safe return. If the lamp sunk immediately the omen was disastrous; but if it went shining down the river, and continued to burn till entirely out of sight, the return of the loved object was considered as certain."

Henry Timbrell was born in Dublin in 1806; at the age of seventeen he entered the studio of the late John Smith, of that city: in 1831 he came to London, and was engaged as an assistant by Mr. Baily, R.A., in whose atelier he worked many years; during this period he studied also in the Royal Academy. In 1837 he obtained the gold medal of the Academy for the best group in sculpture, "Mezentius tying the Living to the Dead." He first appeared as an exhibitor at the Academy in 1841, when he contributed a "Bust of a Gentleman;" in the following year he sent a "Bust of a Child," and a small statue of "Psyche," and in 1843, a group, "Hercules throwing Lycas into the Sea;" for this work he was elected travelling student. He soon after set out for Rome, and took up his abode there: in the second year of his residence he executed a group of a mother and her two children, entitled "Instruction," and shipped it for exhibition here, but the vessel was unhappily wrecked, and the work greatly damaged.

This sculptor died at Rome in 1849; at the time of his death he was engaged on two figures for the Houses of Parliament, as well as on other commissions: he was just then starting into reputation, and, had his life been spared, would have been an honour to his profession.

The statue of the "Lamp of the Ganges" is in marble; it stands in the drawing-room at Osborne.



THE LAMP OF THE GANGES.

ENGRAVED BY W. ROFFE. FROM THE STATUE. BY H. TIMBRELL.



THE
PARIS UNIVERSAL EXHIBITION.

At length it may be said, that this great exhibition has attained its completion—that it is, in the familiar French phrase, “*un fait accompli*.” Additions and emendations may be carried on even up to the day of its close; but in all its great departments, for the purpose of competition, it can no more. In fact, those unpromising people, the jurors, have been quietly but effectively afoot; pursuing amid the unconscious crowds of ordinary visitants, their difficult process of examination—holding their animated discussions either before the objects in hand, or, in the retirement of their bureaux, and for the most part, coming to their primary adjudications. Need we inform our readers that the whole of this vast display of the produce of educated industry is divided into classes, and that each class has a subdivision of sections? To each class, a certain number of jurors has been assigned, and these jurors have subdivided themselves into sectional examiners. Again, the seven-and-twenty classes under which the industrial exhibition is ranged, has a subdivision of seven groups—each group consisting of those classes that have an affinity to each other: as for instance, machinery for transport, for working manufacturing tools, and for the process of weaving. Again, metal-work, including steel, the general employment of the ruder metals, and the precious metals. With these are associated, from their also being subjected to a fiery ordeal, glass and pottery. The sectional jurors work apart, in detailed scrutiny, and report their conclusions to their special class, where all ordinary adjudications in respect to merits and the dispensations of bronze medals are finally adjusted. In the higher decisions, to which the silver medal is attached, the decisions of classes are subject to the revision of the groups, and finally, the judgments of the same lesser tribunal in awarding that maximum of honour—the gold medal—are ultimately subjected to a *veto* from a conclave of the presidents of all the classes.

At the present moment, it may be considered that all, or all but all, the group adjudications have taken place; and we may, therefore, conclude, that as far as competition for distinction from their verdict is concerned, the exhibition is unequivocally complete. We shall therefore ask our readers to accompany us, not lingeringly, but with a discriminative glance, along the tracks of the patient jurors, and endeavour to arrive at proximate general conclusions, where they may be found hereafter by exhibitors to have been more precise and minutely correct.

The eye of the visitant of the Palais de l'Industrie will be much gratified by a range of noble orange-trees, which, having recently been transported down the river, from the conservatories at Fontainebleau, are now, in their brilliant and most lovely greenery, ranged at each side of the chief entry. Having past these and a redundant muster of all sorts of soldier and semi-soldier guardians of the place, the palace is entered with probable anticipations, which will not be disappointed. The brilliant nave within at once invites you forward, and there is nothing in the stalls of pottery and ceramics on either side of the short passage to it to arrest your footsteps. Leave, if possible, behind you all reminiscences of the Hyde Park erection of 1851, with its broad transept and wings, which seemed to carry the eye into infinitude of space, and meet fairly the aspect of this vast and gorgeous hall, with its spanning crystal roof, from whence numberless bright coloured pennons are suspended—the large glass semicircular bounds of this roof at each end, on which groups of allegorical figures are brilliantly tinted. Dwell, for a moment, on the central fountain, into which from an upper basin, many musical and refreshing streamlets fall, then leisurely cast your eye over the *chefs d'œuvres* of ornamental art and manufacture with which the nave is replete. Mark generally the contents of those stalls, which, at each side, occupy an advanced line and which are filled with much of the more brilliant elegancies of the exhibition. Observe those light erections in the gallery, which is

carried round the whole structure, where carpets of select merit are skilfully suspended, and not a little of our Nottingham curtain-lace hangs in decorative folds, and cold hypercriticism alone, we apprehend, will warp the judgment into any other conclusion than that the place in its completeness is not unworthy of the great occasion. As we purpose going over each part distinctively, we shall not now ask our fellow visitor to pause here, but pass on to the Panorama, and here, also, for a moment, admire in the central hall the profuse display of the finest Sevres on its tables, with the carpets and pictorial tissues of Aubusson and Beauvais on its walls. Neither shall we permit the gorgeous display of the imperial diamonds to arrest us in more orderly onward course. We cross the long bridge connecting the circle we have left with the Annexe, each side of which has been ingeniously appropriated by a legion of minor exhibitors—chiefly watch and fancy clock-makers—and find reason to admire the effects which the different buildings, with their contrasted aspect and totally different contents, are well calculated to produce. There can surely be no second opinion as to the superiority of this varied arrangement to that of having the whole contents of this great commercial fête monotonised under the one roof and receptacle.

We have now arrived at the quarter where the arrangement of the Classes commences, and shall endeavour to pass from one to the other as lightly as we may.

In walking along the densely-furnished range of the Annexe, evidences will impress themselves on all sides, of the emulation which animates the more energetic quarters of Europe in dealing with that potent agent of commerce and civilisation, iron. France is seemingly pre-eminent in this effort; and her vast display of iron in sheet and in bar, wrought and cast, is well calculated to impress deeply the attentive spectator. Germany, and more especially Prussia, has done her work well also in this quarter, and Belgium has sustained the honour of her mines and industry; rather, however, by choice specimens, than extensive contributions. Sweden has not forgotten that her iron holds the first place in all our forges, and it is admirably represented. Nor is England at fault where she should be first of class the first. The collection of mineral and metal specimens, with which she has occupied the west end of the Annexe is, to the discerning eye, of elegant import. After having passed those massive and imposing piles, to which we have alluded, some disappointment might be experienced at seeing the comparative diminutiveness of the contributions of our great workers in mines and minerals. Upon examination, however, it will be found that a choice selection has been made to represent both the one and the other; 264 solid square pieces of coal are nicely arranged on tables, as though they were in our Geological Museum, and invite the closest inspection. The specimens of iron, more especially Brunel and Barlow rails of unexampled mould, are also of the best kind. The Board of Trade has been actively instrumental in seeing that this important department of English produce was not left vacant, in consequence of the obvious difficulties which might naturally have discouraged exhibitors. The coke and anthracite here displayed have not been the least interesting objects to the eye of the foreign workers in iron.

In marbles, which come under this class, France is again conspicuous. From Algiers and Corsica she gives some of her finest specimens, more especially some splendid single pieces in columns from the latter, both in grey and a fine tinted green. Spain and Piedmont have also some interesting specimens, while Greece sends, from the neighbourhood of Sparta, some choice pieces of *rosso antico*, and of her white quarries. England gives a few worked examples of that Cornish serpentine which excited so much attention in Hyde Park in 1851, and which is so richly ornamented in its deep tints and brilliant polish. The Irish marbles are but meagrely represented by a specimen of the Connemara green, which compels one to inquire what the *Law Life* have been doing towards developing this interesting source of wealth to themselves,

and employment to their tenantry on their vast property in the far west.

In the second class, the specimens of native wood sent by the British colonies, have, conjointly with the less important Algerian novelties of France, been objects of extreme interest. Canada, more particularly, has been fortunate, in the hands of judicious agents, to erect a bold and tasteful pile, or trophy, on which fine planks of her most useful as well as ornamental woods are well displayed. Jamaica, Guyana, and South Australia also, in their abundant and well-arranged cuttings, indicate how British commerce is finding, in their aboriginal forests, sources of new operations and industrial activity. Whether contemplated as novel agents to meet any decline in supply of oak, or for the embellishments of upholstery, it will be found that these woods are well worth a more than momentary lingering notice. The collection of woods from Algiers is rendered peculiarly interesting by their specimens of one of a most precious kind, famed, in the old luxurious days of Rome, for its immense value. It is named the *Cullistria quadrivalvis*, or *Thaya articulata*. Its classic name was the *Citri*: it is knotty, and marked with tints at once most delicate, brilliant, and enduring.

In conjunction with this portion of the Exhibition will be found another, with which no little interest will be associated by the intelligent observers—the cereals—which comprise admirably prepared and scientifically arranged specimens of the agricultural produce of Algiers, Australia, Canada, France, England, Austria, Belgium, Turkey, and Greece. The French colony takes pre-eminence in this, and vindicates her old title, the “Granary of Italy.” In fullness of quantity in the field, and for size and richness of quality, when gathered in, such golden grain as is here represented, it is not too much to affirm, is unequalled in Europe. The whole of this African department, with its tastefully arranged collection of vegetable, mineral, and native manufacturing specimens, is one of the most attractive in the line of the Annexe. New South Wales and Canada, on our part, maintain a spirited emulation with it in the vegetable department.

In respect to New South Wales, we may here add, that in one product, it seems calculated to give the go-by to the country of Abdel Kader and the Prophet, viz., wine. Amongst its contributions to this Exposition, are some samples of the juice of the grape. They have been gathered from settings long since made on the Arthur property, and were put through a complete test, from whence they have come forth with a highly favourable stamp, a portion being honoured with a Tokay flavour, and the remainder is that of good Rhenish. It is to be apprehended that, to the crowd of visitors to the Palais d'Industrie, this will be altogether a tantalising item in the catalogue. These ranges of well-filled Australian bottles seem to appeal to the general palate, not merely to the general eye; and yet to the said palate they must be an utterly imaginative entity, and no more.

Amongst the abundant cereal contributions which the inquiring eye will find in this quarter, the Bavarian hops will be found remarkable, and Hungarian and Styrian maize.

Especial care has been taken of the credit of England in this department, under, if we are not mistaken, the direction of the Board of Trade. An ample and well-selected collection has been made by Professor Wilson of Edinburgh, of specimens of British agricultural produce; presenting in its detailed arrangement the result of that system of scientific farming, of which our countrymen, on both sides of the Tweed, have been so proud. A series of pictures of our finest breed of cattle have been added to this, and suspended in an attractive line in the gallery of the Annexe and at its west end. In fact, here is a complete agricultural museum, which in itself might well engross an hour's attention, even amid all the varied attraction by which it is surrounded.

The French have a somewhat similar scientific display of cereals, which has been arranged by the well-known house of Vilmoren. In a word,

there is here, in this most important department, a development in all quarters to which nothing of the kind in 1851 was in any degree comparable.

In this class will also be found an abundant well-arranged exhibition of wools—by France, Germany, Spain, England, and South Australia. For the most part the fleeces are neatly packed in boxes and under glass, subject to the open estimate of the examining jury. Between England and Germany the most energetic contest will be here found exemplified—the former of the two doing much more with her native wools. The great advance in the finest quality of South Australian wool presents a significant fact illustrative of our increased independence of continental aid for the manufacture of our finest cloths. The depreciated value of the Spanish merino is a melancholy evidence of the inauspicious course through which the fortunes of that unhappy country have been so long maled.

The collection of English agricultural implements in the Annexe is admirable for its fine finish, yet strength and completeness of construction. The houses of Cramkill, of Yorkshire, Garret, of Suffolk, and Ransome, of Ipswich, are its most successful contributors. The French are our chief competitors—for the quantity and variety of implements arranged by them in one of the separate and outer quarters attached to the Palais d'Industrie, and which indicate a considerable advance by them in this important auxiliary branch of industry. It is however quite obvious that their works proceed from ruder hands than ours—in fact, they have not as yet established any such factories for their produce as those in which the most expert workmen have been for a considerable period educated in England. Their village wheelwrights are their agricultural implement makers, and the result is palpable. In the competition for superiority in that great harvesting engine, the steam reaping-machine, we found a formidable antagonist from across the Atlantic; and on the great field day when these stalwart operatives were ranged in trial of effectiveness, we had to admit unequivocal defeat by the engine of Macormack. Our farming societies are, however, familiar with the rivalries of that latest offspring of the new iron age,—more golden than that of gold,—which seems to promise mankind an ample reparation for all the woes for which, in days gone by, it has been held responsible, and is alike to give respite from the hand-toil of the sickle and the plough.

"Robustus quoque jam tauris iuga solvet arator."

Classes 4, 5, 6, and 7, lead us into familiarity with those especial occupants of the Annexe, steam-engines and machines of every class, from those more strictly locomotive, to those dedicated to mechanical operation and to various requirements of weaving. These wondrous agents, the offspring of no rude ingenuity, but of the human mind, in its most subtle enlightenment, are here mustered in every size, from the largest railway propeller, down to that curiously delicate and complex creature—it might almost be called—which so feebly folds up and seals those pieces of wood which represent squares of chocolate. Never since the days of Tubal Cain was there such a spectacle as this presented to the eye of man for the gaze of awe-struck ignorance, or the considerate admiration of science. By far the majority of these machines are French; so that if one were to judge from the aspect of things here, France would appear to be the great leading spirit in their creation and management. England has comparatively but few. These, however, are a true example of the *non multa, sed multum*. Few of the few are common-places; from the hydraulic press of Dunn, Hallerley & Co., for testing the strength of iron in cable or most ponderous bar, to Appold's pump, singular for its voluminous ejective power; from the locomotives of Stephenson and Fairbairn, to the novelties of Siemens and Walker, and those other first-class works, to which the names of Penn, Whitworth, Birch, Buckton, Johnson, Wood, and Combe are attached. A special note should also be taken of Burch's masterly machine for painting the pattern on carpets, and that of

Cripps for engraving upon cylinders for cotton-printing. The spinning-jennies of the Messrs. Platt may, probably, be considered the perfection of that inestimable invention. The French machines, and, indeed, all those sent by Prussia, Austria, Belgium, and some of the minor Germanic states, have been constructed with great care. They gleam throughout with the highest finish, and give unequivocal indication of the high-pressure zeal that animates all those countries which have within them a spring of energetic action, unenfeebled by the misery of domestic discords.

To descend from great things to small, in the same class with railway locomotives, we find the section of the true horse-power, two and four-wheeled vehicles. It is not one of the best departments of the Exhibition. France has a considerable collection of carriages, in which a taste for glaring ornament is too conspicuous, which is the more remarkable from the circumstance that the purest British style of equipage was never more popular or predominant in the Champs Elysées than at present. Among a set of military vehicles, it is, however, impossible not to be struck with admiration for a most comfortable ambulance, which, in these times, is unhappily but too deserving of close attention. Our great London carriage-makers have not made their appearance here on this occasion; and a branch of manufactures, in which we pride ourselves on taking the lead, has not been represented as well and as amply as it ought to have been. Nevertheless, it is remarkable how much the promenaders in the west-end of the Annexe pause to dwell upon, and, it may be added, to admire some of the few English vehicles arranged in that quarter. Mr. Heath, who makes those Bath chairs which have been found so convenient by circumnavigators in the Sydenham Crystal Palace, nevertheless, fully sustains the credit of that minor branch of the trade.

There are few well-informed Frenchmen, we believe, who will not at once acknowledge that, in the working of metal for great industrial purposes, and, apart from the Fine Arts, England has been long and far ahead of their countrymen. Our great forges and foundries they consider to have been rendered complete by every accessory that steam and various mechanical agencies could supply. They have, accordingly, looked forward to this Exhibition rather as one in this particular for the acquisition of instruction on their part, than competition. They have therefore been, if we be not much misinformed, disappointed in not finding exhibited a greater quantity of smaller products of ironmongery—their own *quincaillerie*—with which our shops abound. They have reason also in expressing disappointment that Sheffield has not been as amply represented as she might have been. Such certainly is the fact; and Sheffield, as far as the question of honours is concerned, will very probably be made to feel it. Still, there has been a noble exhibition of edge-tools of every kind. William Jackson & Co., Bedford, Spear & Jackson, and Thurton & Sons, have been most conspicuous in their contributions of these articles; while in scythes and sickles, Butterby, Hobson & Co., and Garfitt & Sons have sent copious specimens of their finely-tempered implements. In locks, we stand exceedingly strong, as the names of Chubb, Hobbs, Bramah, and Silverlock, will guarantee.

The French have been and are advancing in the improvement of their cutlery—of their surgical instrument-making they are proud, and fancy that our hands in that work have held off from apprehension of the result of a trial by the ordeal of touch. Whatever be the reason, the fact is that we are obviously weak in that department.

In order to investigate French cutlery, we must retrace our steps from the Annexe to the outer circle of the Panorama, where, amongst the last contributions arranged by our hosts of the Exhibition, and after ours had been long up and displayed, was an abundant supply of steel ware. Great elegance is to be found in the mounting of their table services—much of their best suggestive taste, sustained by a better-tempered steel than they were, a few years since, in the habit of making. The British cutlery must

also take us from the Annexe, and to the east end of the nave of the Palais. In this quarter also, but westward, will be found an admirable collection of Prussian edge-tools, saws, and small cutlery. Prussia, and conjointly with her Belgium, has, for the last seven or eight years, been engaged in developing a new mode of preparing steel, as to the success of which there is, we believe, no longer a doubt. Its results will be a more facile and far cheaper production of that great metallic agent than has hitherto prevailed. The importance of this incident is incalculable. Amongst its other consequences will probably be that of freeing the French cutlers from the dependence to which they have been subjected upon England for their supply of steel. This and the general forward movement both in France and Germany, to substantial improvements in their forges and foundries, gives significant intimation to Sheffield that she must be awake and energetic, if she purposes to sustain the place of honour which she has so long held. In one great branch of cutlery England has, strange, in these times, to say, left a vacuum—that of swords. France and Prussia meet the prevailing spirit with a galaxy of glittering blades—and Spain—as in 1851, sustains her olden name. England is not to be found in the competition. Where, one is driven to inquire, are those boasted blades of Wilkinson of Pall Mall, in which it was said the Toledo, Ferrara's, and scimitars of Damascus were rivalled?

In another metallurgic quarter, we find however a compensation—viz., that of iron-casting. There are few departments of British industry in which so marked and salutary a progress has been made towards uniting refined design and ordinary work as in this. The rudest of metals has acknowledged the gentle charms of art—like Polyphemus, it has yielded to its Galatea. It is not far back in the course of time, since it has been recognised that the molten iron can prove in a very high degree plastic. If it cannot compete with the wrought iron in work of delicate sharpness, on the other hand, where breadth and fulness of form are required, it must take precedence. It also accepts from the mould, impressions such as could never be wrought by hand hammer, and finally it does its work, comparatively, on terms of infinite cheapness. Prussia, in her well known flagree ornaments, has wonderfully illustrated how iron can be transformed, and she has given some admirable specimens of a manufacture which is all her own. The family of Calla, in France, have had the credit of methodically devoting themselves to rendering iron artistic, and their persevering efforts have been rewarded with full success. They might, surely, without any imputation of inordinate ambition, claim the iron crown. In the outer circle of the Panorama, where France has gathered together so many good things, they have a choice collection of their castings, in which some pieces of sculpture are so admirable for sharpness and delicacy of making, that one cannot but hope for the discovery of some fine and yet permanent varnish by which iron may be secured from the ravages of rust. The galvanizing process is not favourable to such a surface as we find here. The casting of statues in iron is further exemplified, in this quarter, and very extensively. Here also are numerous examples of iron castings for railings and other ornamental purposes, in which cutting and undercutting of the cleanest precision and artistic feeling win the attention of the instructed eye. Belgium has, in the Palais, an array of delicate beading and foliage castings—chiefly for the embellishment of stoves, greatly to her credit. England's doings are prominent in the Exhibition, and speak for themselves with iron tongues of time. In the nave stands conspicuously a gate by Bailey & Sons, of Gracechurch Street, which may be termed a masterpiece. Its piers are of bars of wrought iron giving at once the ideas of lightness and strength; the gate itself is formed of foliage gracefully intertwined, and moulded with great vigour, sharpness without and within, and general bold picturesqueness of effect. The French critics, who are not a little jealous in their judgments, have been unanimous in their applause of this work, which is creditable to Mr. J. D. Matthews, by whom it was designed, and the

Messrs. Bailey, by whom its casting was so perfected. Prominent also in the nave are the stoves of Hoole, of Sheffield, on which the hand of Art has been discreetly laid. Some basso-relievo foliage on one of these is admirable. The Colebrook Dale Company may however be considered to have taken upon itself especially the honour of England's iron castings. To find its contributions we must return to the Annexe, where they occupy the whole of its eastern end. They are infinitely more various than those exhibited by the company in 1851, and in all designs a high spirit of Art will be noticed associated with the useful. The process of electro-bronzing which has been combined with many of these castings is a novelty of the best kind. We believe we are safe in saying that the most satisfactory proof of admiration with which these works of the Colebrook Dale foundry have been noticed, has been afforded by the numerous purchases made of them by French visitors.

The French bronzes are profusely displayed in this Exhibition. They occupy a large locality in the nave, in forms from the heroic down to the most delicate statuesque ornament of mantel-piece horologion—their number is legion. Of these, it is scarcely necessary to say, that many are extremely fine, and many more are the mere mannerism of a class of artists, who seem to possess a fatal facility of modelling.

The same high artistic tone which pervades the French bronzes will be found in the higher metals, which it were well should be more emulatively felt than it is, amongst our workers in gold and silver. The racing cup school has not been one in which much classic inspiration has occurred. Its great fault is, that while a single figure, or a portion of a figure may be designed with a finer feeling, the greater portion of the work to which it belongs, is as indifferent in subject, as it is unrefined in execution.

It is passing strange, when we consider how our silversmiths minister to boundless wealth and luxury in creating services of plate and ornamental objects of richest sculpture, that a higher stage of taste than they indicate, has not been attained. From the artist the improvement must come, not the patron; and the depression, in connection with this class of art, of the former is probably one solution of the enigma. It has been the unwise policy of the trader to keep the artists altogether in the background—and make something of a mere operative of him—not to bring him and the customer face to face. A blighting source of humiliation has thus come over the former and nipped his independence of thought. The exceptions to this common rule have been when an original mind of vigour akin to that of Cellini, thoroughly conscious of its own high avocation, has broken through the trammels of the trader, and while vindicating the artist's true position, has practically shown the advantages of the change even for cause of pounds, shillings and pence.

The Sèvres luxury is here displayed in the superb saloon of the Panorama, in greater abundance and variety than it has ever yet been presented to the public eye—and it is "beautiful exceedingly." Prussia sends a few rival vases, quite on a par with those of their own class in the French collection—higher, it may be said, in the spirit of their pictorial embellishments. England has sustained all her credit for that fine pottery, to which no royal hot-house forcing has given birth, but which has sprung up and flourished in the genial and vigorous atmosphere of open commercial enterprise. The Wedgwood is well represented here in its classic elegance, in which, however, some variety might be suggested in the over strong and monotonous contrast between its snowy figures and deep blue ground; on this point, that exquisite Sèvres where the *relievo* rises from and harmonizes with a most delicately pale green, might perhaps hint slight amelioration. The Copeland display, and that of Rose & Daniel, are both happily placed in the front of the British department in the nave, and contribute their fair share to its brilliant embellishment. The busts and vases of the former are extremely refined, and the amphitrite vase of the latter has won the warm admiration of even the French critics. Minton's copious collection has however proved, it would

seem, first favourite. The contrast with the Sèvres is the thorough utilitarian form and aspect of its earthen ware. There is a breadth and vigour of construction and colouring in it characteristically unique. In no other quarter have so many purchasers given evidence of their admiration.

The colossal stone ware, which belongs to the same class as these household elegancies, is first of its kind, more especially Green's apparatus for the sublimation and condensation of sulphuric acid. The French have a striking but inferior array in the same department.

In glass, the French and Bohemian displays take the lead in their contrasted varieties. The French department in this class may rank amongst the most attractive of the Exhibition. Both are marked contributors to the attractions of the nave.

When we come to group the sixth in our catalogue, with its five classes from 19 to 23 embracing the whole weaving department, we then have arrived at the great centre of interest on this occasion, round which all the others revolve as satellites. In cottons, Scotland has made an effort to sustain the national credit, which does her high honour. Her agents took a large space in the British quarter and in no other has there been a superior, it might be said, an equally complete organisation. The Manchester firms acted unitedly and through a committee, sending a vast stock of produce. For the public eye this was as ill arranged as could well be—offering probably the most uninviting section of the Palais—but it had that within which passed show, and under the scrutiny of a competent jury, we have little doubt that it was found to contain an extremely rich deposit. France brings up a strong array from Mulhausen to compete with these. Austria and Belgium are strong in their cottons. In woollens, the West Riding has been wholly wanting—but Leeds and Bradford stand well by the cause of Yorkshire. Amongst British fabrics few have been so much admired as the tartans and alpacas—of these, we have an envied monopoly. Akroyd's mixed fabrics and the alpacas of Titus Salt, have been in these, first favourites. The Irish poplins fully share the foreign popularity of the mixed fabrics. They have been well represented by the Dublin houses of Atkinson, Pim, and Fry. Strange, that a manufacture borne away from France in the end old days of the revocation of the Edict of Nantes, should thus revisit its native place after an exile of a century and a half! It will, however, be received, as a stranger, with all due politeness and condescension, but the sympathy of affinity will not, we apprehend, obtain for it the relaxation of the shadow of a cent in the octroi, by which Lyons is jealously guarded. Before leaving the wools, it may be remarked that in shawls, those of Kerr & Scott, and those of Claburn & Crisp, come close upon the best French, and leave them considerably behind in the all-important point of cheapness.

In the silk class, one short statement will show emphatically the relative forces of exhibitors. Austria sends about 100 into the field; Prussia, 50; Spain, 30; England, some three dozen; and France, in round numbers, 500. The Gallery with the name of Lyons emblazoned upon its cornice, in which the contribution of the latter are displayed, in every variety of tissue and with a consummate taste for their advantageous display, is assuredly a glorious evidence of most refined industrial intelligence, and may be a just subject of national pride. The Austrian silks, in which the hand of Italian skill will frequently be recognised, are of a high type. It is gratifying to find in the Spanish manufactures, also, not a little to admire. Though England is not widely, she is, nevertheless, well represented. In the first place, although, generally speaking, considerably inferior to France, when the combination of tissue, tint, and ornamental design are taken into consideration, she has still some fine products, which cannot be repelled from class the first. Amongst these are the velvets of Thomas Kempe, and the moire antique of Kempe, Stone & Co., and of Mr. J. Clarke, and the furniture fabrics of Keith & Co. The stringent resolve of some of the juries to have lists of prices, has been most useful in enabling the broad and energetic commercial

spirit of England to be appreciated through her operations in silk, when it is an admitted fact that the produce of Messrs. Taylor & Co.'s looms, although of a raw material, imported from China, could undersell by one-half the similar French tissues manufactured from native French silk. In this, as in others of our manufactures, when we have suffered from an uncultured artistic taste, it is to be hoped that, year after year, will find us brought more and more up to the level of that 'vantage ground, upon which our rivals have exultingly stood. As matters stand, it will be found that the comfort, or the luxury of silk dress, is extended far more commonly with us than with the French population. However piquantly neat may be the costume of the grisette, it is not often that she will be found in that silk attire, which is not uncommon amongst our domestics in England.

In linens the North of Ireland failed to sustain the repute which it gained in 1851. Its contributions here are poor in quality and badly arranged for show. The damasks of Germany met with an indifferent rivalry from it, and even those of France came with an unwonted confidence to a competition with it. The best damasks exhibited by us were from the house of Beveridge, in Dunfermline, and they were of the highest kind. We found here also the admirable Dargan, commanding the highest tribute to that linen thread of which he is, in connection with his other great undertakings, an extensive manufacturer. He will prove, in this instance, a formidable rival to the manufacturers of Lille thread, which has obtained an important position amongst French manufactures.

It would be a wider task, than our space can permit us to undertake, to go even with a sketchy hand over the vast details of minor articles of interest which effect the completion of this Exhibition—the splendid inlaid furniture of the French upholsterers—the fire-arms of France, Belgium, Prussia, and our own élite of first-rate gunsmiths, who depend more upon the solid qualities of their works than upon such exquisitely tasteful metallic ornament as distinguishes the Parisian *fusils*—we may remark that special notice has been taken of two fowling pieces, by the celebrated house of Rigby of Dublin, which have been purchased by Prince Albert. The scientific instruments sent by England, commencing with the transit circle from Greenock, and closing with the coin-testing balance from the Mint, and Professor Willis's "Mechanical apparatus for instruction," have all been most valuable contributions and have not in truth been equalled. It may be remembered that the French commission has got up, with great completeness, an illustration of the earth's motion, of which so much was said on its discovery some ten years since.

It would be a serious omission not to remark upon the extraordinary richness of the East Indian articles of every kind, by which the Directors of the Company have here illustrated the luxury of the Hindoo magnates, and the costumes of these people. It emphatically illustrates Milton's glorious lines:

"—where the gorgeous East
Showers on its kings barbaric pearl and gold."

We should also call attention to the admirable manner in which the British colonies, more especially Canada and New South Wales, have answered the invitation to exhibit on this occasion. We may remark that one of the most interesting spots in the whole range of the Palais, is the landing-place at the lobby of the English gallery, whose contributions, not alone of gold nuggets and dust, are profusely arranged, but where the new woods of Australia are manufactured into some choice articles of furniture, and where many ornithological and other illustrations, most carefully prepared, are set forth, "*oculis subjecta fidelibus*."

Upon the whole, it must be admitted that the interests of England have been well attended to in this memorable fête; that, whatever may have been the faults, or omissions, of the constituency of exhibitors, the management at home—quarriers here, in the Rue de Cirque, has been distinguished by a uniform activity, steadiness, and judicious administration from the first to, we may now say—the last.

THE ROYAL PICTURES.

SILENCE!

A. Caracci, Painter. G. Levy, Engraver.
Size of the Picture, 16 in. by 10 in.

LANZI, the historian of Italian Art, says:—"To write the history of the Caracci and their followers would, in fact, be almost the same as to write the pictorial history of all Italy, during the last two centuries. In our preceding books we have taken a survey of almost every school; and everywhere, early or late, we have met with either the Caracci or their pupils, or at least with their successors, employed in overthrowing the ancient maxims, and introducing new, until we reach the period when there was no artist who, in some respect or other, might not be said to belong to their school." Prior to the appearance of these distinguished painters, the school of Bologna, of which they may be called the originators, as they undoubtedly were its great ornaments, had produced no artist whose works are now held in much repute, unless we except Giulio Romano: to the Caracci must be assigned the merit of elevating their own school, by introducing into it a combination of those excellences which they sought for and found in the other schools of Italy.

Annibale Caracci, born at Bologna in 1560, was about five years younger than his cousin Ludovico, by whom he was prevailed upon to adopt painting as a profession, and who afforded him every assistance and instruction for the purpose, in his own studio. After passing some time with his relative, he was sent by him to Parma, to study the works of Correggio, Ludovico's favourite master; and subsequently to Venice, to make himself acquainted with the great colourists of that famous school, Titian, Tintoretto, and Paolo Veronese. Ludovico had himself visited these cities at an earlier period, and Annibale was accompanied by his younger brother Agostino, celebrated as an engraver, perhaps even more than as a painter. The change in the Bolognese school of painting, which resulted from the travels of these three, is seen not only in their own works, but in those of their own immediate followers and scholars, Domenichino, Guido, Albano, and Lanfranco.

In 1600 Annibale went to Rome, whither his fame had preceded him, and where he was invited by the Cardinal Farnese, to decorate the gallery of his palace; Agostino, it is said, accompanied him to give his assistance; and some writers affirm that Ludovico was of the party; but general opinion is adverse to this presumed fact. The Farnese Palace occupied the artists eight years; the decorations consisted principally of mythological subjects. Of them Poussin asserted, that "after Raffaele, there were no better compositions than these." "Besides his historical works," says Kugler, "Annibale was one of the first who practised landscape painting as a separate department of Art. His landscapes, however, want the charm of later works of the kind; they have rather the character of well-conceived decorations: many are in the Doria Palace in Rome, and there is one, of very powerful effect and poetic composition, in the Museum of Berlin."

Of his easel pictures, his "Dead Christ in the lap of the Virgin, with Mary Magdalene and other female figures," is most admired; it was formerly in the Orleans collection, but now is in the collection of the Earl of Carlisle, at Castle Howard. His "Silence," or, as it is better known by connoisseurs, "Il Silenzio," is a small picture, admirable in composition, and exhibiting qualities which the artist could only have acquired in the schools of Rome; grace and feeling are its distinguishing characteristics; its tone of colour is low.

This picture is in the Royal Collection at Windsor Castle. It has been beautifully engraved by Bartolozzi, and repeated by engravers of less eminence. There is a repetition of it in the Louvre, in which, however, are some alterations; St John has the cross in his hand, with the scroll, "Ecce Homo;" there is also a bunch of flowers on the table, and some little additions are also made to the fruit.

ART IN CONTINENTAL STATES.

PARIS.—The grand Exhibition of Fine Arts is highly prejudicial to the provincial exhibitions, and deprives, in a great measure, many artists of a medium of sale, on which they depend annually; notwithstanding this disadvantage, that of Caen has been well supported by contributions from Paris and native artists.—The contributions from the Villa Medici, at Rome, have arrived in Paris, and will shortly be exhibited at the Palais des Beaux Arts.—The exterior of the Tuileries is to be restored, that it may harmonise with the new buildings of the Louvre.—Several of the statues have been placed in the Carrousel, and have a fine effect.—M. T. Vauchelet has just completed his chapel of St. Agnes, in the church of St. Eustache.—Claude Vignon, our clever sculptor, is at present at Brussels, where he (?) has been well received by the artistic world. This sculptor is the "George Sand" of sculpture, Claude Vignon being a *pseudonyme masculin*, now transformed into Madame Constant, by marriage.—A mediæval museum is preparing in the Louvre, which will complete that series from the Assyrians to the nineteenth century.—Two statues are placed on the Bridge of the Invalids: they represent respectively the "Genius of Navigation," and of "Public Works."—M. Valerio has returned from his journey into Austria and Hungary; he has brought back an immense number of drawings of costumes of those countries, which he is now publishing; they are characteristic, interesting, and well understood; the type and physiognomy of the people are perfectly true to nature.—The colossal statue of General Rapp, in bronze, has been erected in the Champs Elysées, facing the exhibition; this statue is ultimately destined for Colmar, the town where the General was born.—The remaining contents of Pradier's atelier have been sold. The "Phryne," a marble statuette, for 1,800 f.; "Danae," "La Baigneuse," and "Psyche," in plaster, finished by M. Lequesne, for respectively 690 f., 515 f., and 800 f. "Pandora," statuette in plaster, 205 f.; "Danseuse," plaster, 505 f.; "Head of Sappho," 210 f. Pradier's name merited better prices.—M. Lefuel, architect of the Emperor, has been elected academicien in place of M. Gauthier.—The Emperor has purchased the statue by M. Frison, of Turnay, of the "Joueur de Boule," at the price of 7000 f.

NUREMBERG.—We have much pleasure in announcing that Professor Heidehoff, who is a native of Stuttgart, is about to be appointed to the newly-created office of Conservator of National Monuments for the Kingdom of Wurtemberg. With respect to this appointment, there is no antiquarian so well qualified for such an office as Professor Heidehoff.—In place of the Albert Dürer Union an exhibition has been opened here, of the sketches made by Leffler, of Munich, in the East. These drawings were partly in water-colour, and partly in oil. A few of the most remarkable of the subjects are, "Jerusalem," "The Plain of Jericho," "Bethlehem," "Beyrouth, with a view of Lebanon," "Seraglio at Damascus," "The Bay of Smyrna," "Road from Bulak to Cairo," "The Parthenon," &c.

VIENNA.—The competition for the erection of the Votive church has been decided in favour of the architect, Heinrich Ferstel, of Vienna, to whom the prize of a thousand ducats has been awarded; but, besides the design of Ferstel, there were eight others worthy of especial mention; those of F. Schmidt, of Cologne; Ungewitter, of Cassel; Doderer, of Znaim; in Moravia; Schmidt-Friederich, of Bamberg; Kierschner, of Vienna; Langer, of Breslau; Rösner, of Vienna.

BERLIN.—The marble monument to the late King of Hanover is now in Rauch's atelier, in a state of completion. The figure, wearing a rich hussar uniform, rests upon a cushion, the shoulders and upper part, being uncovered, while the rest of the person is enveloped in an ample regal mantle. The modelling of the head is strikingly fine, and to the commanding features of the late king the artist has most successfully communicated the semblance of a peaceful sleep. On the sarcophagus are carved the style and arms of the deceased, and at the four corners are four angels. The figure is of the purest Carrara marble, but the sarcophagus is deeper in colour, whereby is produced a most agreeable effect.

—The King has determined to give yearly at the annual assemblies of the Society of Architects, two prizes of three hundred dollars each, one for the best design in ornamental architecture, the other for the best design in engineering. The subjects will be declared at a general meeting of the Society in March, and the designs will be given in the December following.—The group for the Palace Bridge, by Wredow, has been sent for execution to Carrara. The subject is "Victory conducting the Souls of the Fallen Brave to Olympus."

THE PICTURE DEALERS.

We must have been very imperfectly understood, if there has been any general idea that we have failed to separate the disreputable and dishonest practisers of this trade from those by whom it is conducted upon just and honourable principles. We have repeatedly, indeed, recorded our belief that there are many picture dealers of the highest possible integrity; and that one, at least, may be found in all the chief cities and towns of the kingdom, with whom the buyer may deal with as much confidence, and assurance of safety, as in any other commercial affair of ordinary life. We could readily name several such: but to do so might seem to infer that these and no others are to be trusted in their several localities—of which we are by no means aware. The fair dealers must be sufficiently known: we put people on their guard only against those whose ordinary character may justify suspicion, in reference to a trade so notoriously followed by specious and designing knaves. The most intelligent and upright among the dealers may be themselves deceived: we have seen that they have been so—in the cases of the forgery of Ward's picture, which was sold successively by Mr. Gambart, Mr. Lloyd, and Mr. Isaacs—three of the most eminent among the dealers—as the original: which there can be no doubt they believed it to be. Hence we have argued, and continue to argue, that even when transacting with a dealer of unsuspected integrity, buyers should demand and receive guarantees of authenticity from the artist (if living) or such proofs, in cases of deceased masters, as amount to the best guarantees that can be had.

We are well aware that buyers who covet specimens of particular painters can only obtain them through one of the established dealers: and that many artists prefer that mode of disposing of their works to the precarious and often embarrassing method of private sales to "patrons." And we cannot doubt that it is quite as much our duty to uphold and encourage the upright dealer as it is to expose and punish the dishonest trader in modern Art.

We have indeed at all times felt so much anxiety to distinguish the one from the other, that we cannot believe we have failed to do so in the articles we have from time to time printed in this journal. But it would seem that some of the irreproachable and unsuspected class of dealers have a contrary impression: and accuse us of writing to their prejudice,—not making a sufficiently clear distinction between them and fraudulent traders. One of the most prominent of the former class writes us, that he has sustained losses this year, by our means, to the extent of 60000 l.: and from several others, we have received "protests," similar in their degree.

We cannot admit that we have incurred by the course we have taken any responsibility from which we ought to shrink. In this particular trade as in all other trades, the putting down fraudulent vendors is to transfer trade to the hands of honest men: and of one thing we are quite certain—that in what the correspondent refers to styles our "crusade," we ought to obtain the zealous and active co-operation of every honest dealer, who is even more interested than we are in exposing, preventing, and punishing the frauds so continually occurring not only in London, but in every city and town of the kingdom.

Probably—indeed, certainly—our repeated comments have had the effect of making buyers more cautious—perhaps even suspicious—when arranging for purchases: but the evil (if it be one) can in no degree apply to pictures concerning which there can be no question: on the contrary, it enhances the value of the article offered, when all doubt concerning its actual worth is removed.

Once for all—we make the widest possible distinction between the honest and the dishonest dealer in pictures: desiring to uphold the one class as very serviceable to artists and greatly beneficial to Art: and to sustain the trade as a valuable and most legitimate order of British commerce. But, we dare not—in dread lest the



A. CARACCI. PINXIT

SILENCE !

FROM THE PICTURE IN THE ROYAL COLLECTION

G. LEVEY. SCULPTOR



innocent may sometimes be confounded with the guilty—withdraw from a course which has undoubtedly been productive of much good, although it may have been troublesome and vexatious to ourselves, and very prejudicial to our worldly interests.

It does seem rather hard if, after the work has been done, for doing which all persons are aware we have "much suffered," we should have armed a host of picture dealers against us. Upon the hostility of the dishonest we, of course, calculated, but that of the honest we did not by any means anticipate: and if it exists, as the correspondent alluded to says it does, and as some others have more than hinted to us, we can only bear it as best we may. We should have done but little service, in our time, to any class, if we had laid much stress upon the fact that the issue of useful service might bring us trouble and perhaps do us, at the moment, injury. It may be true—we suppose it is true—that the picture-dealers generally consider we have prejudiced their trade: but the idea is certainly erroneous: such reasoning confounds the good with the bad: and the confusion is not our work.

As well may the print-publishers argue (the case is precisely the same) that by exposing the scandalous practices of those dealers in prints, who are forging "artists' proofs" by rubbing out the writing upon worn plates,—as well may they argue that by such exposures we are injuring the trade of the respectable publisher.

Probably it may be so: but such exposures are undoubtedly our duty; and that duty we shall continue to discharge.

ACTION AT LAW.

MARTIN v. DAY.

THIS was an action, tried at Croydon, before Mr. Justice Wightman, on the 10th of August, for an infringement of the plaintiff's copyright in a lithograph called the "Pride of the River," and for improperly allowing the stone to be used for striking off spurious impressions, and selling them without his authority.

Mr. Edwin James, Q.C., and Mr. O. Harrison, were counsel for the plaintiff; and Mr. M. Chambers, Q.C., and Mr. Honeyman, for the defendant.

It appeared that the plaintiff is an artist of talent as a landscape painter, and that in 1850 he had painted in water colours a picture known by the above name. Being desirous of having it lithographed, he hired a stone of the defendant, who carries on an extensive business as a lithographic printer, in Gate Street, Lincoln's Inn Fields, and after making a copy of the drawing on the stone, sent it to the defendant, and employed him as his printer; and the arrangement was that all the impressions which should be struck off should be appropriated to the plaintiff, and delivered to the plaintiff or to the plaintiff's publishers, Messrs. Gambart & Co., who published the print at 12s., and to them only. On the 20th of June, 1850, the plaintiff received from the defendant a bill for the printing, at the top of which was a notice "that an extra charge was made for keeping drawings on the stone beyond six months, and a request that leave should be given as soon as possible to efface them," and from that time down to November, 1852, no communication took place between the parties. In November, 1852, the plaintiff received three letters from the defendant requesting permission to efface the drawing from the stone, and upon the receipt of the third, wrote to him "to take a dozen off and then clean away;" and naturally supposing that on receiving that letter the defendant would erase the drawing and discontinue to print from the stone, he thought no more about it. In the present year he had seen copies marked up in different shops at 3s. each, and a long time elapsed before he could discover where they were obtained, when at last he traced them to Messrs. Somers & Isaacs, print-sellers of Houndsditch, and found the "Pride of the River" mentioned in their trade-list or catalogue, as being sold at 3s., and published at 12s. He had ascertained from them that they were supplied by the defendant, with whom in consequence he had an interview.

The plaintiff was called, and in addition to giving in evidence the above facts, stated that he had given no authority to the defendant to supply the prints to any one except himself and his publishers, nor to

use the stone for any other purpose, and that in his transactions with the defendant previous to this the latter was in the habit of sending in his accounts regularly, but that no bill had been sent in since that in June, 1850. Some specimens of the genuine prints and those sold by Messrs. Somers & Isaacs, as well as the original drawing, were exhibited in court, and the contrast between the spurious ones and the others was striking.

Mr. Chambers said he could not resist a verdict against his client Mr. Day, whom he begged to state had acted from a mistaken notion as to his rights in the matter, and with no fraudulent intention.

Mr. James observed that the struggle the poor artist had for eminence was quite severe enough, and that it was very essential their property in their works should be protected.

A verdict was then taken for the plaintiff, damages 25*l.*; and the defendant to deliver up the lithographic stone.

[We are somewhat surprised that Mr. Day allowed this case to go into court: the more especially as the parties, Messrs. Somers & Isaacs, of Houndsditch, who were in possession of impressions of Mr. Martin's prints, are the "dealers" in prints for whom Mr. Day "prints very largely," from a number of worn and old plates "bought from several leading publishers." We do not think it necessary to offer any further comments on this trial: the facts speak for themselves.]

MINOR TOPICS OF THE MONTH.

THE NATIONAL GALLERY.—The "Treasury minutes" reconstituting the governing body of the National Gallery, has been printed. The document is of some length: at present our space permits us only to announce the principal changes: postponing to a future time the duty of considering its details. My Lords, having before them the report of the select committee of the House of Commons on the National Gallery, and having duly considered its recommendations, lay down certain rules and regulations for the future management of the gallery, with the object not only to meet the existing requirements of the gallery, but to promote the development of the institution and to make it more worthy of the country and the advanced position of Art. My Lords are not prepared to abolish entirely the system of trustees; they propose to continue the present board of trustees (excepting the *ex-officio* members), if the members thereof will continue to act, and to limit the number to six. My Lords then propose to appoint a "Director" of the National Gallery, with a salary of 1000*l.* per annum for five years, re-eligible, but liable at any time to be dismissed by the Treasury. Sir C. Eastlake has been appointed the first director. The conjoint duties of the trustees and the director are then precisely defined. The chief duties of the director will consist in the purchase, or recommendation for purchase, of pictures for the National Gallery, and the arrangement, description, and conservation of the collection. One of his most important duties will be to compile a correct history of every picture in the collection, including its repairs, and describing its present condition. As a general rule, my Lords opine that pictures should be selected at sales abroad, and that preference should be awarded to "good specimens of the Italian schools," including the works of the earlier masters. In the estimate for the gallery, my Lords will annually insert a sum expressly for the purchase of pictures, to be expended or to accumulate, as may be thought proper. For the present, no loan or temporary deposit of pictures in the gallery will be permitted; and the sanction of my Lords must be obtained before any picture can be lent or removed. A "travelling agent" will be appointed with 300*l.* a year salary, to visit private collections abroad and report sales. The officer next in rank to the director will be the "keeper and secretary" (the recommendation of the committee for the abolition of the former office having been rejected), with a salary of 750*l.* a year. This officer will reside in the building, and will be required to discharge most important and onerous duties, including, above all, the compilation of a *catalogue raisonné* of the masters (as recommended in the appendix to

the report of the committee), under the supervision of the director, to whom he will be in all things subordinate. His other duties will be to attend meetings of the board, draw up the minutes, and conduct the correspondence. No special accountant will be appointed, but an experienced Treasury officer will do the duty. As regards the "attendants," my Lords are pleased to name ten in Trafalgar-square (including three curators), and six at Marlborough-house (including two curators). My Lords have requested the following noblemen and gentlemen to continue to act as trustees under the new system, viz.:—the Earls of Ripon and Aberdeen, the Marquis of Lansdowne, Mr. Samuel Rogers, the Duke of Sutherland, the Earl of Ellesmere, Lord Monteagle, Sir James Graham, Lord Overstone, Lord Ashburton, Mr. W. Russell, and Mr. Thomas Baring. Sir Charles Eastlake has accepted the office of director; Mr. Wornum has been appointed keeper and secretary, and Mr. Otto Mündler, a gentleman well known in the Art-circles of the continent, travelling agent.

THE HOUSES OF PARLIAMENT.—On the walls of the Houses the frescoes have during the last year progressed less than in antecedent years. In the Queen's robing room, Mr. Dyce has advanced the works but little since our last notice, and in the other parts of the houses little or nothing has been done on the walls, though all the artists have been busied in preparation. With respect to those portions of the houses which it is not convenient to close—the corridors for instance—a novelty in fresco practice is to be adopted;—that is, a method different from what has hitherto been pursued here, but known to have been followed in some of the Italian churches, and more recently in panel fresco-painting in Germany: that is, the fresco will be executed in a well-lighted studio, and transferred thence to the panel which it is intended to occupy. The first experiment of this kind is to be made in one of the corridors leading from the Central Hall. The place intended for the fresco is one of the least favourable for a work of Art, and from what we have seen of others, especially those in the Poet's Hall, we venture to predict a failure, if the picture be painted in, and for, an ample breadth of light. In subdued lights we have little to do with colour. Correggio felt this when he painted his famous works at Parma. If the light be very low, it is in some degree the same as if the pictures were removed from the eye. In such cases the great masters have all had recourse to effect, and many of their best productions which were painted for dark walls are but little removed from *gris* in *gris*. The Poet's Hall is now completed. The last fresco painted there is the Byron panel, "The Death of Lara," by Cope. Some of these works exhibit a high degree of excellence, but there are others of a low degree of merit, and if these works are to represent national taste, some of them must be re-painted. We are concerned to observe that in Watts's picture, the Spenser panel, and also in one of Armitage's works, "The Thames and the Rivers of England," the colour, in parts, does not stand. The walls appear to be dry, it is perhaps occasioned therefore by some inadvertence in the preparation of the intonaco. The sculptures in St. Stephen's Hall are advancing, three new figures have been added since our last notice, leaving but a few more to complete the series. The statue of Selden, by Foley, is a production full of refined sentiment. The figure is attired in the costume of the period, the strait scant and close buttoned jerkin, with nether stocks and tie-small-clothes. This plain dress is relieved by an ample drapery behind; the features are grave, earnest, and thoughtful. The tone of this work contrasts strongly with the courtly Walpole, with laced coat, lace ruffles, and plenitude of person. This statue, by Bell, is one of the finest of the series. In the composition the artist has achieved a remarkable success in the manner in which he has mingled the drapery with the closer parts of the attire. In the Mansfield statue by Raily, the head is a most masterly study; and the fourth by Marshall, is a statue of Somers; the impersonation is highly successful, saving the extremities, which appear rather too large.

THE NATIONAL GROUND AT KENSINGTON is, it appears, to be very soon turned to useful account. Some three years ago, it was purchased at a cost of £350,000—a very large portion of that amount being the surplus profit of the Great Exhibition of 1851. The estate so obtained has remained idle, or nearly so, ever since: for although Gore House has been put to some use, the interest of the enormous sum has been nothing. Parliament has, however, granted £15,000 for the erection of a temporary iron building—to cover an acre—the building being designed principally to hold a variety of articles which, although national property, are now scattered about, entirely unavailable for any useful public purposes. The grant was indeed opposed: utilitarians of the middle of the nineteenth century grudge an expenditure that does not immediately produce a return: but the sum was granted: and no doubt arrangements are in progress for the erection. Mr. D'Israeli placed the matter clearly before the house: he said,—

“He had advised the purchase of the site, and he believed it a very desirable purchase. If the government desired to part with the property they could re-sell it at a large profit. Having possession of the site, and the necessity having arisen for some arrangement as to the location of various national collections—the site in question had been found the only one suited to it. For a series of years the nation had been offered collections, which either had been accepted and stowed in cellars and warehouses, or had been refused. This year the Society of Arts offered a valuable collection to the nation, on condition of its public exhibition. The Royal commissions were obliged either to refuse the collection on the plea that they had no means of exhibiting it, or to appeal to the house for the means of doing so. Having a large collection of valuable pictures at Marlborough House, where they could not long remain—having also other collections not accessible to the public—having valuable collections actually in cellars—and being invited to accept a great collection on the express condition of its exhibition, it became necessary to take some measures on the subject. An estimate had been given of a building of glass and iron which would cover upwards of an acre of ground, and afford ample facilities for exhibitions calculated to improve the public mind. Three thousand pounds had been added for fitting up, &c., and the house was recommended to vote the sum of 15,000*l.* for a temporary building, but which would last for a long time; while at the same time it could be pulled down quickly and be sold at a small sacrifice. The result of the grant would be to stop a great public scandal and reproach, that when persons desired to present valuable collections to the public, there was no fit place for their deposits and exhibition. It was in the power of the country to obtain in a short time an immense and invaluable exhibition, if it would only erect a place capable of receiving it. In this vote the want of such a place could at all events temporarily be supplied, and ‘ample room and verge’ enough secured for the exhibition of some valuable collections.”

BIRMINGHAM SOCIETY OF ARTISTS: COMPETITION FOR THE LOCAL PRIZE.—Considerable interest has been excited in Birmingham by the announcement that Sir Charles Eastlake had declined the prize awarded to him last year, as the painter of the best picture in the exhibition, and suggested that it be appropriated to the encouragement of local artists. The prize association, acting on this suggestion, offered a prize of 50*l.* for the best picture contributed to this season's exhibition of the Society of Artists, by any artist being a native of the town, and having practised here, or at present residing and practising in Birmingham, or within ten miles thereof. Desirous of giving a fair chance to every competitor, the works sent in have been hung in the large room of the society, to await the award of a competent juror. The committee of the association, with a view to obtain the highest opinion on the comparative merits of the pictures, and to remove all suspicion of bias or influence, requested that Sir Charles Eastlake would make the award. This, Sir Charles consented to do, but an important engagement prevented the fulfilment of his intention. At the further request of the committee Sir Charles exercised the power of nomination, and appointed a gentleman, Mr. E. M. Ward, R.A., whose judgment and impartiality are beyond all question, as the arbitrator of the

prize. The duty has just been performed in favour of a picture called “Christ healing the man sick of the palsy,” by W. T. Roden, an artist whose fame has heretofore been confined to this locality, but whose pretensions to a wider celebrity will now be acknowledged. It is a large picture, the painting of which, from the nature of the subject, would require the highest artistic qualifications for its successful treatment. There were twenty-two pictures contributed for competition. And when we say they comprised such names as J. J. Hill, W. Underhill, F. Underhill, J. P. Pettitt, H. Harris, &c., it will sufficiently attest the arduous nature of the contest, and the honourable distinction that success would inevitably secure. Mr. Roden has been all his life connected with the fine arts, though it is only of late years that he has practised at all as a painter. In the earlier part of his career he studied as an historical engraver, and pursued that profession with considerable success.

THE FORGED PICTURE BY “WARD.”—We were, it appears, in error, in stating that Mr. Isaacs, of Liverpool, paid to Mr. Lloyd a sum of 200*l.* for this forged picture: he paid, it seems, 250*l.* for it; and is in some alarm at its being supposed that he had demanded and received from his customer so large a profit as 75*l.* on his share in the transaction. We have no reason to doubt our accuracy as to any other of the particulars we gave of this “strange eventful history:” but as it will, ere long, “come into court,” the awkward truth will out. Mr. Isaacs states (and all who know him will accept his word as sufficient proof), that immediately on his discovering the picture to be a forgery, he went to the gentleman who had purchased it and at once gave him a cheque for the money he had paid—taking the picture back. Mr. Isaacs is much, and deservedly, respected in Liverpool: it is no doubt of great importance to him that he should be relieved of even the semblance of blame in this affair: none whatever attaches to him: we are quite sure that his business is conducted entirely upon upright principles; and that full confidence may be placed in him. He may be himself deceived as to the authenticity of a work that passes through his hands: we have seen that he has been: but his character for integrity in all his dealings is too well established to induce any apprehension that he could, either directly or indirectly, countenance a fraud.

MR. JACOB THOMPSON'S picture of “The Highland Bride's Departure,” exhibited at the Royal Academy in 1851, is in the hands of Mr. J. T. Willmore, A.R.A., the engraver: we have seen an advanced proof of the engraving, and can speak of it in the most favourable terms. The subject is, as we stated when the picture was in Trafalgar Square, of a very interesting character; and the print, which will be of a large size, will doubtless, from this circumstance as well as from the excellence of Mr. Willmore's work, be a favourite with the public.

ART-PATRONAGE IN FRANCE.—M. Winterhalter has very recently painted life-size portraits of the Emperor and Empress of France: they are admirable works, and do the artist high honour. His Majesty sent for M. Goupil, the eminent publisher of Paris, and expressed his desire that these pictures should be engraved in England by Mr. Samuel Cousins, R.A. M. Goupil made an arrangement with the engraver whose demand was a thousand pounds for the two plates. The publisher waited on the Emperor and stated so much: when his Majesty directed the plates to be engraved, stating he should require a certain number of impressions, after which the plate should be the property of M. Goupil—the Emperor, of course, paying the entire cost. These facts require no comment: they say much for the patronage that Art receives in France.

IRISH NATIONAL GALLERY.—The estimated cost of the New Irish National Gallery is 11,000*l.* of which Government contributes 3000*l.*; this and the same sum next year, making 6000*l.* in all. The remaining 5000*l.* is made up of subscriptions to commemorate the public services of Mr. Dargan.—*Builder.*

HERR GOTZENBERG.—We noticed some time ago an exhibition of cartoons and other works of

art, which were exhibited in the rooms of the Réunion des Arts in Harley Street. Of these works we spoke in the high terms of commendation which they merit, and which we feel to be justified on a second opportunity with which we have been favoured, of seeing them at the residence of the artist, No. 46, Berners Street. These works—historical and poetical—remind us of what we have so often expressed a wish to see more cultivated among ourselves; that is a high tone of decorative art. Many years have now elapsed, but we do not feel that in the way of popularising didactic art, anything has been done by the Westminster Exhibition. Herr Gotzenberg was one of the favourite pupils of Cornelius, with whom he worked, and subsequently received the appointment of principal painter to one of the German Courts. We have seen a series of works which he has lately executed for Mr. Morrison; the subjects are from Dante, some of the most striking scenes from the Divina Commedia; graceful, spirited, and full of the mystic poetry of the prince of the Italian poets. The department of art to which Herr Gotzenberg has chiefly devoted himself is fresco-painting. We hear constantly of large sums of money being expended on what is called interior decoration; but what our experience teaches us, is little better than stencilling. They are principally foreign artists who are occupied in this work. The decorations which we have seen, and of which we have heard, are very costly; between, therefore, good art and bad art, it is not a question of cost, but a question of taste; and, as the extension of this kind of art is much to be deprecated, we earnestly invite attention to the works of a painter who is an artist in the best sense, whose aspirations are in the highest tone of poetry and history.

MR. ROGER FENTON, the distinguished photographer, has recently returned from the Crimea, with a large number of admirable photographs of incidents and events connected with the siege of Sebastopol. Mr. Fenton has had, we believe, unusual facilities for accomplishing his labours, and the result is a series of subjects as novel as they will be found interesting, if we may judge from those which have been submitted to us. Messrs. Agnew & Sons have, we understand, purchased the copyright in these scenes, with a view to publication; prior to which, however, they will be publicly exhibited. Several of the views have an especial interest, as being taken while the contending armies were under fire, to the dangers of which the photographer exposed himself equally with the combatants.

HONOURS TO ENGRAVERS.—Certain engravers have, it is understood, petitioned her Majesty upon some points, the precise nature of which we cannot comprehend from the brief notices we have seen: neither can we make out whether this is a new or an old affair. Until lately, engravers were excluded from the full honours of the Royal Academy: that evil exists no longer; Mr. S. Cousins is now “member elect:” and as there can be no doubt of the Queen signing his diploma, he will soon be as much a member as Sir Charles Eastlake. We shall, probably, learn in due course what farther obstacles the engravers desire to be removed out of their way.

IMPROVED DWELLING HOUSES.—Mr. W. Chambers who, jointly with his brother Robert, has done so much towards elevating the moral and intellectual condition of the masses, has recently written and published a small pamphlet to show how their social and physical state might be ameliorated, were a change to be made in the style generally adopted in the erection of their dwellings. Mr. Chambers proposes, and lays down, a scheme for building residences for the humbler classes, on the plan known as the Scottish system, and which has been introduced in the new street in Westminster, called Victoria-street. It is, in fact, to construct dwelling houses in “flats,” whereby a large amount of comfort would accrue to the tenants, and a considerable saving of expense to the landlord in erecting them. This pamphlet is well worth the attention of those engaged in, or contemplating the erection of such edifices; it contains engraved plans for houses suited to various conditions of occupants, and every detail of

arrangement is explained with clearness and perspicuity. Any one acquainted with certain localities in the vicinity of the metropolis, in truth everywhere round London, must have noticed the long lines of streets—little more than lath and plaster—which have sprung up during the last four or five years: squatting down, *air-tight*, by being huddled together, though scarcely water-tight, and subject to all the inconveniences and miseries against which philanthropists have been crying out with uplifted voice, but as yet with little purpose: nor will such protestations avail anything till capitalists and builders are brought to see that their interest, as well as that of the occupiers, lies in the adoption of some such plan as is here pointed out.

PARIS EXHIBITION.—Our contemporary, the *Critic*,—which, by the way, is so well conducted in every department as to merit a very large share of public patronage—appeared during the last month with a supplementary part, containing a vast deal of information, especially valuable to those who are visiting Paris at this propitious time; a better guide, as a *multum in parvo*, the traveller could not have, to introduce him to the sights of the city, and to instruct him in the mysteries of living when he is there.

MR. PATRICK PARK.—With exceeding regret we record the death of this eminent sculptor. He died, it appears, at Warrington, on the 15th August, in the prime of life. Mr. Park was a native of Glasgow, and a member of the Royal Scottish Academy. We hope to be supplied with materials for a memoir.

MR. W. B. COOKE.—The name of this gentleman also appears among the deaths announced in the daily papers during the last month. Mr. Cooke, who was uncle to Mr. E. W. Cooke, A.R.A., was an engraver of considerable eminence; he excelled especially in marine views. He died at the advanced age of seventy-seven.

THE LATE MISS MITFORD.—The name of this lady is honoured and beloved wherever the English language is spoken or read; her charming books are full of that holy beauty which makes us more and more love our kind; perhaps she never penned a passage that is not calculated to give pleasure and to do good. It is proposed to preserve her memory among the scenes she has pictured, by erecting a school in her native village for the education of the young. This will be the fittest memorial to record her services to all orders and classes during a long and busy life. It is also intended to place in the church where she is buried a monument, simple and unostentatious as was her own career. There are few who read this notice, who will not gladly contribute some small sum for this high purpose; they may do so by communicating with either the Rev. W. Harness, Privy Council Office, Whitehall; F. Bennoch, Esq., 77, Woodstreet, Cheapside; the Rev. C. Kingsley, Eversley, Hants; George May, Esq., Castle-street, Reading; the Rev. Hugh Pearson, Sonning, Berkshire; and in America, with the eminent publishers, Ticknor, Fields, and Co., Boston, Massachusetts.

LONDON ADVERTISEMENT HALL.—A prospectus has been placed in our hands, which announces the appropriation of the large building known as Hungerford Hall, in the Strand, as a place for posting advertisements: the locality, from the large number of persons daily visiting it, seems well adapted for the purpose.

THE CRYSTAL PALACE COMPANY have it in contemplation to appropriate a portion of the edifice as an extensive gallery for the reception of pictures by the living artists of Europe. The arrangements are understood to be in progress upon a liberal basis, which may prove an advantage to this branch of the Fine Arts, and a further source of instruction to visitors.

SCHOOLS OF PRACTICAL ART.—The half-yearly exhibition of works by students was open at Gore House during the months of June and July. The competition on this occasion has been a more important one, from the fact that the Board of Trade had determined to award sums of money to a certain number from amongst the most successful competitors, to enable them to visit the Paris exhibition; at the same time the masters of the schools themselves were

invited to send original designs and studies of ornament with the same view, the sum of 10*l.* each being offered in this latter case, and 8*l.* each to successful students. The report of the examiners, Sir C. L. Eastlake, Messrs. Maclellan, and Redgrave, bears evidence to continued progress, and the number of prizes awarded on this occasion, greatly in excess of previous ones, is an obvious and pleasing indication of the progressive extension of Art-education throughout the country. Works in the more advanced stages of instruction were contributed from 33 schools, and the number of drawings was upwards of 1200. The examiners remark that in all the schools exercises in original design are becoming an important and successful feature. The following is a list of the schools, with the number of medals obtained by each:—Aberdeen, 3; Birmingham, 16; Bristol, —; Carlisle, 1; Carnarvon, —; Cheltenham, —; Chester, 1; Coventry, 1; Dublin, 3; Dudley, —; Dunfermline, —; Durham, 4; Glasgow, 19; Macclesfield, 5; Manchester, 9; Metropolitan (Male), 13; Do. (Female), 11; Finsbury (Dia. S.), 1; Camden Town (Dia. S.), 1; Newcastle on Tyne, 11; Norwich, 3; Nottingham, —; Paisley, 7; Potteries' central school, 15; Burslem, 2; Newcastle-under-Lyne, 1; Sheffield, 11; Stourbridge, 1; Swansea, —; Warrington, 7; Waterford, 3; Worcester, 8; York, 4; Technical class, 28. It should be observed that the schools to which no medals were awarded are, in almost every instance, those which have been only recently established, and which, in consequence, could scarcely be expected as yet to produce works in the more advanced stages of instruction. The number of masters of schools who have gained the 10*l.* towards visiting the Paris exhibition is 29, and of students 40.

THE ARTISTS' GENERAL BENEVOLENT INSTITUTION.—From the last year's report, which has just reached us, we learn that the income of this society during that period amounted to 1,248*l.* 15*s.* 3*d.*, exclusive of a considerable sum in the hands of the bankers at the beginning of the year. Fifty-six applicants have received relief within this period, in sums varying from 8*l.* to 35*l.*; the total sum thus appropriated being 861*l.* The sum of 316*l.* was apportioned to the relief of cases in January 1855, and 200*l.* was reserved to meet urgent cases during the half-year. Since the establishment of this society nearly seventeen thousand pounds have been granted to destitute artists and their families—a large sum, it is true, but small in comparison with what the Committee ought to have at their disposal, and would have, if the public gave the Institution that support it has a right to expect, and which a multitude of other charitable societies are accustomed to receive.

DRAWING INSTRUMENTS.—A case of drawing instruments, manufactured in Switzerland, has been recently shown to us by the agent appointed for the sale of them, Mr. Barlow, of Thavies Inn. These instruments seem to us of very superior workmanship; they are beautifully polished, and are manufactured of steel of the best quality, the handles being formed of German silver or brass. The difference of metal will, of course, cause a variation in the prices respectively, but in either case we believe them to be much cheaper than those of English make can be purchased at.

MR. CATTERSON SMITH, a distinguished Irish artist, having had the honour to receive several sittings from her Majesty, has painted a portrait, commissioned by the corporation of Dublin. It is, we understand, in all respects satisfactory; and will certainly be regarded as among the very best likenesses of the Queen. Her Majesty is represented standing, dressed in white satin, and wearing the Order of St. Patrick. The painting is to be engraved by W. Sanders.

MR. BULL, an eminent iron-master of Manchester, has recently given a very liberal commission to the artist, Mr. Wyld, to paint for him three pictures to decorate his stair-case: they are to consist of three large upright paintings of Venice, Tivoli, and Rotterdam, and these are to be surmounted by three pictures of fruit and flowers from the pencils of the accomplished sisters, the Misses Mutrie. It is no new thing to learn that the true patrons of Art reside in the

manufacturing districts: happily their desire to obtain pictures is "on the increase," their patronage is becoming more and more judicious as well as liberal, and the Arts, thus influenced, are prospering, notwithstanding the "untoward" state of the times.

THE LATE SIR JOHN BARROW, BART.—A very beautiful bust of the deceased baronet has been executed in marble, by Mr. George R. H. Young, of Ulverston, Lancashire, a sculptor as yet unknown to fame, but destined, we hope and believe, to occupy a distinguished position amongst our native artists. Mr. Young, in this his maiden effort, has given gratifying proof, not only of skilful and artistic manipulation, but of truthful delineation, accurate portraiture, and truth of expression. This work was executed for John Barrow, Esq., F.R.S., of the Admiralty, and was exhibited with the invaluable collection of arctic curiosities placed by that gentleman in the Museum of the Ulverston Athenæum. That Institute ceasing to exist, the bust was sent to London, to be presented to one of the great societies there, and was then for the first time beheld by Mr. Barrow, its accomplished owner, in a finished state. Mr. Barrow is so much gratified with the bust, that he has determined on placing it in the splendid tower on the Hill of Hood, Ulverston (which commands a panorama of the lake district), the native town of Sir John.

CAXTON'S "GAME OF THE CHESS."—A curious and highly interesting specimen of typography has recently been produced by Mr. Vincent Figgins, type-founder of London: it is a republication of Caxton's "Game of the Chess," the first work he printed at Westminster. The book—type, wood-cuts, paper, and binding—is an exact facsimile of the copy in the British Museum, and, as such, conveys a most accurate idea of the earliest process of printing. But there is, perhaps, more powerful reason why this work deserves the notice of the thousands who delight in literature; Mr. Figgins most laudably undertook the labour and expense of producing it with the view of aiding the endowment of the 'Printers' Almshouses' at Wood Green, Tottenham; the profits arising from the sale of the book will be thus applied. This institution is, we are glad to learn, proceeding satisfactorily, but there are yet debts upon it to be discharged, which there is little doubt the "Game of the Chess" will do much to liquidate. It may be had on application to Messrs. V. & J. Figgins, Smithfield, or to Mr. Pope, collector to the Institution, 14, Derby Street, King's Cross.

TESTIMONIAL TO MISS NIGHTINGALE.—We stated last month that Mrs. S. C. Hall was occupied in arranging a plan by which Miss Nightingale might receive some token of homage and honour from her grateful country. The project is progressing, and during the present month may be sufficiently ripe for a public announcement. Lady Canning and Mrs. Sidney Herbert intimate that the only testimonial Miss Nightingale could accept would be the means to accomplish a project she has long had at heart—to establish a hospital or institution for training nurses; and this is probably the form which the Testimonial will assume. The support of a very large number of the most influential ladies of the kingdom has been cordially tendered; it is not, however, we believe, intended to limit proceedings to "the sex," although they are, no doubt, most deeply interested in the issue, and mainly upon their exertions success must depend. Meanwhile, Mrs. Hall solicits the advice and co-operation of all persons—anywhere—who may desire further information upon this interesting topic, and are disposed to act with those who will ere long be engaged in carrying out the work. The project is based chiefly upon two views—one to obtain useful employment for women, of whom there are many, well-born and well-educated, whose lives are of necessity comparatively idle; the other to procure for the sick, intelligent, experienced, and properly instructed nurses, the want of whom has been long felt in every family visited by disease or illness. But it is also designed to supply to Miss Nightingale and her brave associates by this means a worthy Testimonial—the fittest that could be offered, and the only one they would accept.

REVIEWS.

BRICK AND MARBLE IN THE MIDDLE AGES; NOTES OF A TOUR IN THE NORTH OF ITALY. By GEORGE EDMUND STREET, Architect, F.S.A. Copiously illustrated. Published by J. MURRAY, London.

Mr. Street's book is neither a treatise on mediæval architecture nor a book of travels, but it is a pleasant and instructive combination of the two. We do not happen to be among the "busy-men" who, "hard-worked for more than five-sixths of the year," can spend the remaining sixth either "in quiet sojourn at some watering-place, or in active search of the picturesque, the beautiful, or the old, in nature or in art, either at home or abroad;" it is not our privilege, we say, to belong to such a happy class; we therefore are indebted to those who, having enjoyed their holiday, return to tell us where they have wandered, and what they have seen; provided they tell their story so as to make it agreeable and profitable, which is not often the case with travellers. We have no such charge to make, however, against Mr. Street.

His object, principally, was to study the architecture of Northern Italy—the houses, churches, and palaces of Brescia, Verona, Mantua, Venice, and others of lesser note, to which pilgrimages have been made for centuries, and will be made for centuries yet to come, by the art-student, as well as by those who have no other aim in journeying from Dan to Beersheba than to shake off *ennui*, or while away time that hangs wearily on their hands—and the remarks upon architecture form therefor the leading features of Mr. Street's book. In his views of what architecture should be, he has evidently a "Ruskinish" tendency—and that, in spite of certain crotchety theories, we admit to be a right and commendable feeling. As an excuse for not visiting Vicenza, he says—

"In this world there are unhappily two views of art, two schools of artists—armies of men fighting against each other: the one numerous, working with the traditions and rules of their masters in the art, exclusive in their views, narrow in their practice, and conventional in all their proceedings, to the most painful forgetfulness of reality in construction and in ornament; the other, young and earnest, fighting for truth, small in numbers, disciples of nature, revivers of an art to all appearance now all but defunct, yet already rising gloriously above the traditional rules of three centuries: the one class representing no new idea, breathing no new thought, faithful to no religious rule; the other rapidly endeavouring to strike out paths for themselves as yet untrodden, gathering thoughts from nature, life from the intense desire for reality and practical character, faithful moreover to a religious belief, whose propagation will be for ever the great touchstone of their work; the one class, the disciples of Palladio, journeying towards Vicenza with reverence, to learn how he built palaces of composure with cornices of lath and plaster, already in two short centuries falling to decay, wretched and ruinous! the other stopping long at Verona, dreaming over the everlasting art of the monuments of the Scaligers, and of the nave of Sta Anastasia, still, though five centuries have passed with all their storms about their heads, fresh and beautiful as ever, fit objects of veneration for the artist in all ages!"

We believe that in architecture, as in painting, there is an increasing desire to go back to old principles; or it should rather be said, perhaps, a desire to create out of those principles that which is in harmony with the growing intelligence and necessities of the age. This is as it should be. During a portion of the seventeenth century, and throughout the eighteenth especially, much that was false in principle, and very questionable as regards pure taste, prevailed in art of every kind: if, therefore, we wish for purer art, we must either entirely forget such works, or remember them only to take warning by their faults and failures. But from the periods antecedent to these, much may be derived both profitable for us to know, and practicable to apply to our own uses and wants.

Mr. Street warmly advocates the pointed arch in preference to the round arch, so frequently visible in the architecture of the Italian Renaissance style, because, "as in the pointed arch, we have not only the most beautiful, but at the same time incomparably the most convenient feature in construction which has ever been, or which, I firmly believe, ever can be, invented, we should not be true artists if we neglected to use it."

There are scattered throughout this volume criticisms so sensible, opinions that seem to us so just, and remarks so truthful, that we could fill two or three of our pages with them for our own pleasure and for the edification of our readers. We cannot

pass by the following, from the last chapter in the book, without extracting it:

"The principle which artists now have mainly to contend for is that of TRUTH; forgotten, trodden under foot, despised, and hated for ages: this must be their watchword. If they be architects, let them remember how vitally necessary it is to any permanent success in even the smallest of their works; or sculptors, let them recollect how vain and unsatisfactory has been their abandonment of truth in their attempted revival among us of what in classic times were—what they no longer are—real representations and natural works of Art; if painters, let them remember how all-important a return to first principles and truth in the delineation of nature and natural forms is to them, if they are ever to create a school of Art by which they may be remembered in another age."

"Finally, I wish that all artists would remember the one great fact which separates by so wide a gap the architects, sculptors, and painters of the best days of the middle ages from us now—their earnestness and their thorough self-sacrifice in the pursuit of Art and in the exaltation of their religion. They were men who had a faith, and hearts earnestly bent on the propagation of that faith; and were it not for this their works would never have had the life, vigour, and freshness which even now they so remarkably retain. Why should we not three centuries hence be equally remembered? Have we less to contend for, less faith to exercise, or less self-sacrifice to offer than they, because we live in later days? Or is it true that the temper of men is so much changed, and that the vocation of Art has changed with it? Is it true that the painter must content himself to paint portraits of the rich and noble, and now and then of their dogs and their steeds?—the sculptor to carve busts of his patrons?—and the architect to build palaces wherein they may indulge in every extreme of unnecessary luxury? Is all this really so, or is it not rather true that the vocation of artists of every kind is, as it always was, to lead and not to follow the stream, to show by their lives and their works that there may still be something of the sublime and the noble about man's works even in the midst of effeminate luxury, and that Art, even after the deadliest and longest sleep, can once more buckle on her armour, and, full of the generous spirit of the men of old, breast all difficulties and surmount all opposition with the one thought and one object of doing all that she does in faith, with a strong heart and earnest purpose, truth always before her eyes, and manifest in all she does?"

The etchings and woodcuts, about seventy in number, and all carefully executed by the author, will be found most useful to the professional reader, and highly interesting to all.

THE DEVELOPMENT OF THE RELIGIOUS IDEA. Translated from the German of DR. LUDWIG PHILLIPSON, with Notes by ANNA MARIA GOLDSMID. Published by LONGMAN & Co., London.

We have occasional evidence of high-bred and intelligent women devoting their time and ability to subjects which are supposed to be only fitted for masculine understandings, and, in both original composition and translations, labouring to enlarge the finite information of the general community without arrogating to themselves either merit or distinction for what is evidently a "labour of love." Miss Goldsmid proves by the thoughtful and intelligent quality of the notes appended to this interesting volume, that she thinks as a man, and feels as a woman: she has all the enthusiasm of a Deborah in her love for her people, but she does not consider it a proof of love in the Jew to hate the Gentile. In giving this translation of the work of a man held in high estimation amongst his brethren throughout the whole of Germany, this accomplished lady has rendered a service to our literature which, though it may be considered more especially interesting to "the remnant of the house of Israel," is only a little less so to the Christian. We cannot of course concur in or sympathise with many of Dr. Phillipson's deductions, but we may all feel grateful for his information, and for what his translator calls the "elaboration of the arguments, which are at once patient and logical." The book is, perhaps, most remarkable for the reasons it gives for many of the more domestic laws of the people of Israel;—those, for instance, with regard to abstinence from pork, shell-fish, &c.;—and their wisdom is substantiated in one of Miss Goldsmid's notes, by a letter from an eminent medical man, who is decidedly of opinion that even in our colder climates such food is not healthful, while in the East it would be most injurious. Miss Goldsmid differs from Dr. Phillipson in the opinion, so prevalent amongst the German rationalists of the present day, that the Book of Isaiah was

written at two different periods, and by two different persons. Miss Goldsmid's arguments are exceedingly conclusive as to the whole of this magnificent portion of Holy Writ being the production of one and the same person. We cannot avoid expressing a desire that Miss Goldsmid would publish an account of Jewish Art, dress, and the various ceremonies which still exist amongst her interesting people in the various parts of the world where they are still to be found.

THE YARWOOD PAPERS. Edited by COTTAM YARWOOD. Published by JAMES HOGG, Edinburgh; GROOMBRIDGE & SONS, London.

We imagine "Cottam Yarwood" to be a *nom de plume*, but the projected series of "Thoughts and Fancies," of which this, the first number, contains two essays—the first entitled "The Cost of a Cultivated Man," the second, "Conversation"—these are both by Henry Giles, whom we believe to be an American: the little volume, in its dun-coloured paper cover, as far as size goes, might be called a *thick pamphlet*, and the plan of the work is developed in a frank, straightforward introduction, printed upon the cover; it may be thought arrogant, but it is close and racy, and produced evidently by a cultivated and self-sustained mind; it is well worth the attention of the *litterati*, as few, who are good for anything, but have "thoughts and fancies" not suited for a magazine, as magazines are now, and yet really of value, and would be valued, if there was a medium for their publication: this is offered by "Cottam Yarwood," provided such articles have stamina, or originality—better, of course, if they have both. Able thoughts on Art, too long for our pages, might amongst these papers find a sanctuary, and if from the present we can judge of the future, we hope the public will have grace to appreciate the undertaking. There is nothing particularly thoughtful or fanciful in the article called "Conversation," but "The Cost of a Cultivated Man" is eloquently and gracefully written, full of expression, and universal in conception; if it had been steeped in a little more spirituality, it would have been one of the most elevated, as it is now one of the most thoughtful and fervent papers, we have read for a long time. There is no period stated for the next number, but we shall look anxiously for it.

THE GARDENING BOOK OF ANNUALS, COMPRISING CONCISE BUT ACCURATE DESCRIPTIONS OF NEARLY 300 SPECIES, WITH FULL INSTRUCTIONS FOR THEIR CULTIVATION. By WILLIAM THOMSON. Published by SIMPKIN, MARSHALL, & Co.

Some one has beautifully and truly said, "a flower in a cottage-window, a garden neatly kept, proves that virtue and peace have rule within the house." There are few things of a more humanising character than the cultivation of flowers, and it is a pleasing thing to know that many of our largest employers give their men garden-ground to cultivate in their leisure. Mr. Thomson's little book gives information which every young gardener requires. It tells of the mode of treating annuals; it enables every one easily to name his plant; and it teaches how we may secure from the spring until the autumn a succession of beautiful flowers at small cost and with but little labour. We have not often seen a work in which so much information is given within so limited a compass.

THE BRITISH WORKMAN. Published by PART-
RIDGE, OAKLEY, & Co., London.

Amidst the mass of cheap and worthless literature with which we are deluged, it is pleasant to be able to take up this valuable penny sheet of beauty and instruction, and, after inspecting its engravings and contents, to say, "Here is something not only faultless, but likely to do more good than anything we have seen for a long time." The illustrations are appropriate, well drawn and engraved, and are worth treble the price of the paper: we congratulate not only the working-classes, but ourselves, on the possession of such a periodical, and offer our best thanks to the enterprising man who has produced it. Mr. Smithies, the editor, also conducts "The Band of Hope," a most valuable paper for children. Few men have been more useful in their generation than this excellent man.

BRITISH ANTIQUITIES: THEIR PRESENT TREATMENT AND THEIR REAL CLAIMS. By A. H. RHIND, F.S.A. Published by A. & C. BLACK, Edinburgh.

This pamphlet contains the substance of a paper recently communicated to the Society of Antiquaries of Scotland: it appeals to the owners of property where antiquarian remains exist, to protect them from decay or injury—an appeal in which we earnestly join.

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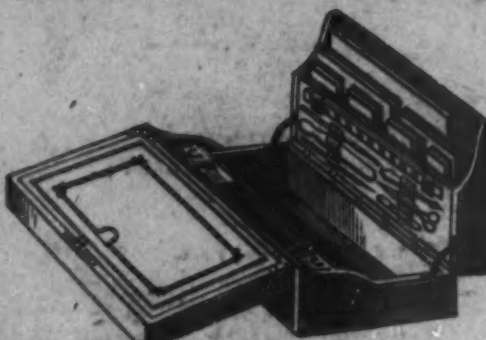
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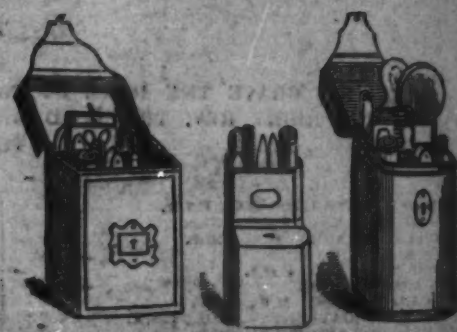
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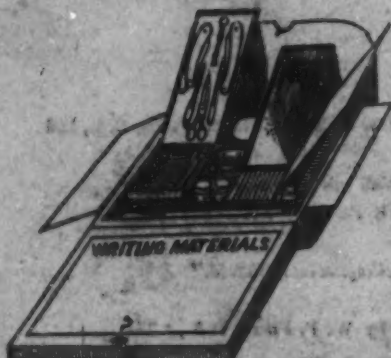
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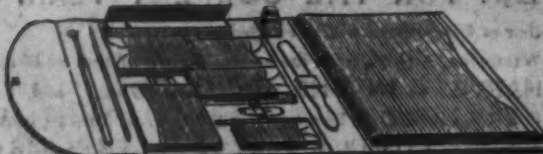
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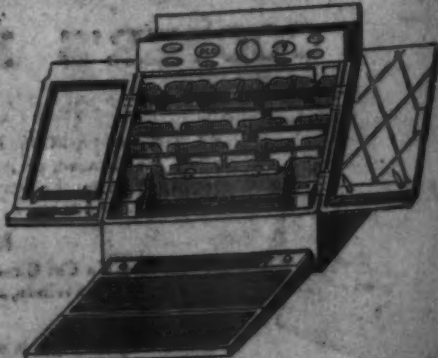
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